

CATALOGUE  
OF  
THE FIRST PORTION  
OF THE  
VALUABLE AND EXTENSIVE COLLECTION  
OF  
JAPANESE & CHINESE WORKS of ART

MADE BY THE LATE  
**WILSON CREWDSON, Esq.**  
of Southside, St. Leonards-on-Sea,  
*Vice-President and Member of the Council of the Japan Society, London.*

**First Day's Sale:**

JAPANESE COLOUR PRINTS  
representative of the most esteemed artists of the 18th Century, from  
Hishikawa Moronobu to Keisai Yeisen.

**Second Day's Sale:**

JAPANESE COLOUR PRINTS  
of the 19th Century, from Hiroshige to Kyōsai ;  
SURIMONO,  
AND JAPANESE ILLUSTRATED BOOKS.

**Third Day's Sale :**

JAPANESE ILLUSTRATED BOOKS,  
EUROPEAN BOOKS ON JAPAN AND ITS ARTS,  
MAKIMONO AND KAKEMONO,  
AND JAPANESE STENCIL PLATES

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WHICH WILL BE SOLD BY AUCTION  
BY MESSRS.

**SOTHEBY, WILKINSON & HODGE**

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*Auctioneers of Literary Property & Works illustrative of the Fine Arts.*

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)  
On WEDNESDAY, 26th of MARCH, 1919, & Two following Days,  
AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR.

CATALOGUES MAY BE HAD.

## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

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*Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,*

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

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FIRST DAY'S SALE.

JAPANESE COLOUR PRINTS, DRAWINGS AND  
ILLUSTRATED BOOKS.

- Gray*
- 1 Two White Egrets standing in a pool by iris blossoms, a drawing on silk, by a Chinese artist of the Ming period
- Yamanaka*
- 2 A Tennin or Buddhist Angel, floating in the air playing a SHAKUHACHI; in colours, on paper, Buddhist School; 16th cent.
- Harland*
- 3 A Chinese Lady standing in a flower girt glade, in colours, on silk, signed BAN HAKU KYO, SHIJIN, a Chinese artist; late 16th cent.

3 3

2 12

1 12

- 1 2 4 A Branch of Leaves and Berries, in colours, on paper, *signed* *Regardais*  
CHIKANOBU (Kanō), 17th cent., and a Bird Study, on paper (2)
- 14 5 Spring and Autumn, two early hand coloured prints, *unsigned*;  
and a Kwa-Chō ISHIZURI print, after Kakei, a Sung artist (3) *do*

## MORONOBU (Hishikawa), d. 1694.

- 1 4 6 Genji Suyetsumi-hana, "The Saffron Flower," one of the Genji incidents, a man reading a book of poems,—Nobles at Football within a netted Enclosure; two book illustrations, in black and white; *unsigned* (2) *Kato*

## RYŪSEN (Ishikawa), worked c. 1686-1713.

- 2 7 Takao of Miura-ya and Usugomo of Tsuta-ya, two celebrated courtezans, each with a KAMURO, full-length figures in black and white, *one signed* RYŪSEN.—A Chinese Lady with two children, black and white, coloured by hand, attributed to RYŪSEN (3) *Witt*

## MASANOBU (Okumura), c. 1685-c. 1765.

- 1 8 The Interior of Ichimura-za, Yedo: A cross view of the auditorium, and full view of the stage on which is a scene from the play YAO-YA O SHICHI, "Miss Shichi of the Greengrocer's Shop," while one of the actors is promenading through the building playing the KOKYŪ; *a large size sheet*, YOKO-YE, coloured by hand, *signed on the left margin* NIHON TŌBU GWAKO, "Artist of Yedo, Japan" HŌGETSUDŌ TANCHŌSAI OKUMURA MASANOBU *Kato*

\* \* \* An early print from his Tori Abura-chō address.

- 14 9 Segawa Kikunojo I. as Yao-ya O Shichi standing before a mirror arranging her hair, HOSO-YE URUSHI-YE; *unsigned* *Miller*
- 1 1 10 An Oiran reclining against a low table and holding an open book, listening to her Kamuro reading from a book of poems; *signed* OKUMURA MASANOBU *Regardais*
- 3 11 Shōki, "The Demon Queller," standing holding his sword by his side in his right hand and pulling up the skirt of his tunic with his left hand, a KAKEMONO-YE in graded black and white; *signed* HŌGETSUDŌ OKUMURA BUNKAKU MASANOBU TSUTSUSHINDO ZUSHU, "respectfully drawn"; *sealed* TANCHŌSAI *do*



## SHIGENAGA (Nishimura), 1696-1756.

- 12 *Regaskis* **The Nehanzō**, "Death of Buddha." The Enlightened one lying under a tree surrounded by sorrowing saints, Bodhisats, and representatives of the animal kingdom, and overhead approaching on clouds Maya fujin and the priest Unaketsu; *large size, upright, printed in three colours; unsigned*

## SUKENOBU (Nishikawa), 1671-1751.

- 13 *du* **Three Book Illustrations**, probably from YEHON TOKIWAGUSA, black and white, YOKO-YE; *unsigned*

## KIYONOBU (Torii), 1664-1729.

- 14 *Juller* **Segawa Sambuku tsui**: "A set of the three Segawa," on the right Segawa Kikusaburō as the Lady Koshikibu no Naishi, on one knee holding up a court fan in her left hand; in the centre Segawa Kikunojō as Murasaki Shikibu standing holding up a poem in her left hand; on the left Segawa Kikujirō as Izumi Shikibu on one knee holding out a poem in her left hand and a pencil in her right hand, the three court poetesses under a reed curtain; HOSO-YE undivided; *signed TORII KIYONOBU, printed in beni and green*

- 15 *Regaskis* **Theatrical Duo**: Utagawa Shirōgorō as Dansaburō, a bridegroom standing holding a fan fixed to the end of a stick, and Mizumoto Eizō as a woman holding a poem slip, standing on a SHIMA-DAI behind him; HOSO-YE in BENI and green; *signed TORII KIYONOBU*

## KIYOMASU (Torii), 1706-1764.

- 16 *du* **Theatrical Duo**: Matsumoto Kōshirō II. as a man on one knee holding a sambo and presenting a cup to Sanogawa Ichimatsu as an OIRAN, in a house, close to the ENGAWA; HOSO-YE in three colours; *signed TORII KIYOMASU*

- 17 *Welby* **An Oiran** of the Kyōhō period, a large and bold full length figure standing, her dress decorated with the eight views of Lake Biwa; *extra large size sheet, URUSHI-YE; signed TORII KIYOMASU, sealed KIYOMASU*

*See Illustration. Plate I.*

## KIYOHIRO (Torii), 1708-1766.

- 18 *Witt* **A Young Lady** sheltering herself under an umbrella, beneath a willow tree in a strong wind, with a poem: "A fair wind makes a willow-like beauty walk faster"; HOSO-YE in BENI and green; *signed TORII KIYOHIRO*

## TOYONOBU (Ishikawa), 1711-1785.

- 5 5 19 **Yuki-mi Sambuku tsui** "Snow Viewing, a set of three." Three women on GETA, with closed umbrellas, standing in front of a paling, with snow scenes in the rear; HOSO-YE undivided; *signed* ISHIKAWA TOYONOBU *Fuller*
- 5 20 **Hashirakake**: A Nurse standing beside the great pillar of the Kyōto Daibutsuden looking down at a child crawling through the hole in it for good luck; *signed* MEIJŌDŌ ISHIKAWA SHŪHA, *sealed* TOYONOBU *Magister*

## KIYOMITSU (Torii), 1735-1785.

- 2 15 21 **Nakamura Hatsugorō** as O Hatsu of Gion Street, standing holding a love letter, HOSO-YE in BENI and green; *signed* TORII Kiyomitsu *do*
- 2 10 22 **Ichikawa Danjūrō IV.** as Shibaraku, full length figure dancing, full size, upright; *signed* TORII Kiyomitsu *do*

## HARUNOBU (Suzuki), d. 1770.

- 3 23 **Two Waitresses of Izumi-ya**, one seated on the ENGAWA of the tea-house, the other standing beside her holding a kettle and a SAMBO; HOSO-YE; *signed* SUZUKI HARUNOBU *do*
- 3 5 24 **Answering a Letter**: A Courtesan standing, tying her OBI and looking over her shoulder at a youth on the floor, writing an answer to a letter lying before him; HOSO-YE, the Kakemono on the wall; *signed* HARUNOBU *do*
- 6 25 **Narihira in the Field of Musashi** by moonlight, crouching beside his lady love in the tall susuki grass, an incident in the ISE MONOGATARI; HOSO-YE, USUZURI; *signed* SUZUKI HARUNOBU *Welby*
- 3 15 26 **Shaving Fukurokujiu's Head**: An OIRAN standing on her toilet box, so that she may reach the top of the head of The God of Long Life, and her KAMURO standing by holding a bowl of lather: large size, almost square, without title or text; *signed* SUZUKI HARUNOBU *Blunt*

- 114 27 **A Woman as Daruma** floating on a stream upon a stalk of bamboo as Daruma is said to have crossed from India to China, the whole of the costume in BENI; large size, almost square, without title or text, and unsigned *Yamamoto*

\* \* \* A rare print.

\* \* \* Very rare and fine.

See Illustration. Plate II. *Loth*



- Bateson* 28 **A Female Flower Seller**, wearing a HANA-GASA or Geisha's festival flower hat, and carrying buckets full of flowers suspended from a pole on her shoulder; *a large size, upright sheet; signed SUZUKI HARUNOBU, and sealed HARUNOBU*

\* \* \* Very rare but discoloured.

- Murakami* 29 **O Fuji of Moto-Yanagi-ya**, kneeling on the front of her father's tooth brush and toilet powders shop at Asakusa, and a SAMURAI wearing a black hood passing and eyeing her, with a little girl standing beside him; *large size, almost square, without title or text; signed HARUNOBU*

\* \* \* In good state.

See Illustration. Plate II.

- Yamataka* 30 **Two Lovers** under an umbrella beneath a willow tree heavily laden with snow, the youth in black and the girl in white winter clothes with hoods, *medium size, almost square, without title or text; signed SUZUKI HARUNOBU*

See Illustration. Plate II.

- Welby* 31 **Going to the Bath-house**: A young lady and her maid, under one umbrella in a rain storm with snow on the ground, the maid carrying her mistress's YUKATA; *large size, almost square, without title or text; signed SUZUKI HARUNOBU*

See Illustration. Plate II.

- Yamanaka* 32 **Amagoi Komachi**, "The Praying for Rain Komachi": Two girls standing on the bank of a stream in the rain, one holding an umbrella over the other who is stooping and pushing off a toy boat laden with a poem; inset in a small square, the emblems of the subject; *large size, almost square, without title or text; signed HARUNOBU*

- Gettling* 33 **Fallen Cherry Blossoms**: Two girls, one looking up into a blossoming cherry tree, and the other sweeping up the petals which the wind has brought down; *large size, almost square, with a poem in the clouds; signed HARUNOBU*

- Ashbon* 34 **Hashirakake**: Hotei, seated beside his sack, dancing a child up and down in the air; *signed SUZUKI HARUNOBU*

YOSHINOBU (Komai), worked c. 1765-1770.

- Hall* 35 **An Oiran** standing with her back to an open window looking out on the Nihon Embankment, probably watching a departing lover, and her KAMURO standing beside her; *medium size, almost square, poem in the clouds; signed YOSHINOBU*

## KORYŪSAI (Isoda), 1720-c. 1782.

- 1 18 36 **An Original Drawing:** Three Quail among SUSUKI grass on a hillside overlooking a waterfall; black and white; *unsigned James*
- 6 37 **Flower Arrangement:** An OIRAN seated before a large vase arranging a display of pine, plum blossom and other flowers; *signed KORYŪSAI Gashiden*  
*medium size, almost square, without title or text;*
- 5 38 **Mōsō** seeking bamboo sprouts in winter. An UKIYO analogue of the Chinese story, a youth with mattock digging in the snow, and a girl holding an umbrella over him; *medium size almost square, one of the set FŪZOKU YAMATO NI-JŪ-SHI Ko "Japanese versions of the twenty-four Paragons of Filial Piety"; signed KORYŪSAI Shaw*
- 4 5 39 **The Fisherman:** A youth passing a house with fishing rods over his shoulder and a net in his hand, is turning round to look at two girls behind a barred window, one of whom has caught hold on his tackle, the other holds her hand before her mouth laughing at the fun; *medium size, nearly square; signed KORYŪSAI Regardie*
- 5 40 **The Samisen:** A girl on her knees putting in a new string and another standing beside her giving a piece of sugar to a pet white rat which she holds in her left hand; *full size, upright, one of a set FŪRYŪ YATSUSHI SAN KOKU, "The Fashionable Devotion to three instruments"; signed KORYŪSAI du*
- 8 41 **Nioteru of Ōgi-ya** on parade passing to the left, with a SHINZŌ on her far side turning round to speak to another with two KAMURO in the rear; *full size, upright; one of the series HINAGATA WAKANA NO HATSUMOYŌ, "The first dyed designs for Spring Grasses," i.e., young people; signed KORYŪSAI du*
- 2 42 **Hashirakake:** Two girls, one behind the other, under an umbrella turning to their left to look at something; *signed KORYŪ Kato*
- 1 10 43 **Hashirakake:** A woman standing holding up a white rat in her right hand and a little boy in front of her holding up his hands to get it; *signed KORYŪSAI Ashton*

## BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 23 44 **Theatrical Duo:** Segawa Yujirō as Anjuhime, the wife of Tsuneyo, standing on the Engawa of a house with icicles hanging from the roof, and Ichikawa Komazō as Genzayemon Tsuneyo seated chopping down a dwarf plum tree in the play HACHI NO KI, "The Potted Trees," HOSŌ-YE; *signed IPPITSUSAI BUNCHŌ; sealed Mori Shaw*

\* \* \* In very fine state, written at the right hand top corner are the names of the actors and characters, as played at Nakamura-za, Yedo, in MEIWA 6=1769.



## SHUNSHO (Katsukawa), 1724-1792.

- Laden* 45 Nakajima Kanyemon as an elderly DAIMYŌ in white court HAKAMA, standing holding a fan, in front of a dadoed background HOSO-YE; *signed* SHUNSHŌ 4 10  
 \*\*\* In very fine state.
- Welby* 46 Nakayama Kumetaro as Sono the wife of Amagawa Gihei standing at the door of his house holding a lantern; a scene from the CHŪSHINGURA; HOSO-YE; *signed* Shunshō 5  
 \*\*\* Some previous owner has written a wrong name for this actor on a slip stuck on the print
- Feller* 47 Ōtani Hirozō in the character of a ROKUBU or pilgrim with his clothes' chest on his back and holding a SHAKUJŌ or jingle staff, standing by a stream; HOSO-YE; *signed* SHUNSHŌ 3 15
- Harsteyns* 48 A Woman Weaving, one of the set KAICO YASHINAI GUSA "The Rearing of Silkworms," by Shunshō and Shigemasa, published 1786; *signed* KATSUKAWA SHUNSHŌ 2 10

## SHIGEMASA (Kitao), 1739-1819.

- Ashtan* 49 Hashirakake: Daikoku the God of Wealth standing on rice bales, with a sack on his shoulders and his magical mallet in hand; *unsigned* 10

## KIYONAGA (Torii), 1752-1813.

- Welby* 50 Three Original Drawings: A man standing beside his wife seated and two theatrical subjects, black and white; *unsigned* (3) 15
- Welby* 51 Going to the Bath: Two women, one carrying a bath robe, under one umbrella in a driving rain, on the way to the Bath-house, pausing to look round at a female acquaintance who is returning from the bath, carrying a robe, and under an umbrella; *full size, upright; one of a set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital"; *signed* KİYONAGA 46
- See Illustration. Plate III.*
- Tregaskis* 52 Hinatsuru of Chōji-ya passing to the right outside the railings enclosing a peony show, with a SHINZŌ in conversation on her far side, two KAMURO behind, and a female servant in the rear; *full size, upright; signed* KİYONAGA 15

- 7 53 **Spring at Dokan Yama:** A young woman in a black KIMONO with wave pattern, holding on to her bamboo travelling hat, and beside her a woman in a KIMONO of striped orange and yellow, holding a pipe, both passing to the left; in the distance people picnicing; the centre sheet of a triptych; *full size, upright; signed KIYONAGA* *Regaskie*

*See Illustration. Plate VI.*

- 6 54 **A Nine-year-old Caligraphist:** A little girl on the floor before a sheet of paper making ready to write, a woman kneeling beside her and another bringing in a present on a lacquer stand; fans and sheets of paper inscribed on the wall; *full size, upright; signed KIYONAGA* *do*

- 10-10 55 **Theatrical Scene:** Ichikawa Yazoō III. standing, holding aloft an open umbrella under a cherry tree, Ichikawa Monnosuke III. as a man kneeling in front of a pile of fire buckets and a KAMURO on the opposite side; *full size, upright; signed KIYONAGA* *Shiller*

\* \* Monnosuke III. fixes the date as not earlier than 1805.

- 2 56 **Hashirakake:** A Woman leaning over the balustrade on the balcony of a house looking down at a man who has kicked a football up towards her; *signed KIYONAGA; mounted as a Kakemono* *Kato*

**SHUNCHŌ (Katsukawa), worked c. 1770-1790.**

- 10-10 57 **Going to a Picnic:** Two ladies and a male servant arriving at a suitable spot for a picnic at the cherry blossom season in a fenced-in corner on a hill side, with the corner of a table visible, *full size, upright; one of a set UKIYO SETTSU GEKKA, "Snow, Moon and Flower," this being for the Flower; signed SHUNCHŌ* *Regaskie*

*See Illustration. Plate III.*

- 3 58 **Hashirakake:** A Tayū on parade with a Yoshiwara cage in the background, printed in black and grey; *signed SHUNCHŌ, sealed CHŪRIN* *Higginbotham*

- 15 58\* *Triptych by Shunshō signed* *Murakami*

**SHUNTEI (Katsukawa), 1769-1820.**

- 3 59 **Yedo Maye O Kabayaki, "Roast Eels, Yedo Style."** Left hand sheet of a triptych showing a UNAGI-YA or Eel restaurant with a woman fanning the fire for roasting, another making out the accounts, guests being served, and a boy in front breaking the handle of a broom: *full size, upright; signed SHUNTEI* *Blunt*



## MASAYOSHI (Kitao), 1761-1816.

- Witt 60 **A Mirror Polisher** on his knees at work, a Court lady before him, on one knee, and her attendant bringing forward another mirror; *full size, oblong; unsigned*

2 5

## SHARAKU (Tōshūsai), worked c. 1790-1795.

- Fuller 61 **Iwai Hanshirō IV.** as a woman facing to the right and Sawamura Sōjūrō III. as a SAMURAI with head turned to the left talking to the woman, in front of a dadoed background with cherry blossom above the dado; *HOSO-YE* divided, *but of a set; both signed SHARAKU*

38

\* \* Neither of these are shown in Kurth's "Sharaku."

*See Illustration. Plate IV.*

- Wellington 62 **Arashi Ryuzō** as Yoichibei (?) facing to the right, in an orange and red striped dress with underprinting in blue, bust portrait on a silver ground; *full size, upright; signed TōSHŪSAI SHARAKU*

41

*See Illustration. Plate IV.*

- do 63 **Ichikawa Komazō** as Ono Sadakurō, the rōnin robber who attacked Yoichibei, in the play CHŪSHINGURA, facing to the left in a black dress with under tunic in green; bust portrait on a silver ground; *full size, upright; signed TōSHŪSAI SHARAKU*

48

*See Illustration. Plate IV.*

## ENSHI (Angyūsai), c. 1780.

- Clarke 64 **The Six Poets:** on the right Kisen-Hōshi, Ōtomo Karonushi Fumiya Yasuhide and Sōjō Henjō with heads together, all asleep, and on the left Ono no Komachi and Ariwara Narihira kissing behind a court fan; in black and grey; *oblong; signed ANGYŪSAI ENSHI*

2 2

## SEKIHO (Toriyama), c. 1790.

- Inagaki 65 **Two Women Fishing** with rod and line from a boat, one just unhooking a caught fish, probably one sheet of a triptych; *full size, upright; signed SEKIHO*

2 4

## UTAMARO (Kitagawa), 1754-1806.

- Hartman 66 **A Falcon** perched on the bough of a flowering plum tree in black, grey and brown; *medium size, upright; signed UTAMARO*

4

- 6 5 67 Hashirakake of special size: FUMIZUKI, "The Seventh Month." Bateson  
A woman in summer attire seated with a fan, looking up at a girl who is standing beside a KIRIKO-TORO or lantern used at the Bon Festival in this month; signed UTAMARO
- 4 6 68 O Kita of Naniwa-ya, half-length figure facing to the left holding a cup on a black stand, on a mica ground; full size, upright; Welby  
signed UTAMARO  
See Illustration. Plate III.
- 18 69 Hanaōgi of Ōgi-ya, half-length figure facing to the right holding a poem slip in her left hand, on a mica ground; full size, upright; Murakami  
signed UTAMARO  
See Illustration. Plate III.
- 12 10 70 Joshoku Kaiko Tewaza Gusa, "Women's work in the cultivation of silkworms." No. 2 of the set. A woman in the middle on a ladder, and another on the right on a stool, both picking mulberry leaves off a tree, and a third woman on the left with baskets full of leaves slung from a pole over her shoulder; full size, upright; signed UTAMARO Tregaskis  
\* \* \* First Edition.
- 3 7 6 71 The Mawaridōro: A half-length and bust of women looking at a revolving wheel with movable figures silhouetted on the sides of a lantern; medium size, upright, without background; one of a series BJIN GO SETSU NO ASOBI, "Amusements of Beautiful Women at the Five Festivals"; signed UTAMARO Murakami  
\* \* \* This set is not recorded by Kurth.
- 3 3 72 Yao-ya O Shichi: Half-length figure looking to the right with a love letter between her hands, held palm to palm against her left shoulder; inset in a circle a bunch of carrots as emblem of her greengrocer origin; medium size, upright; signed UTAMARO Kato
- 5 5 73 A Tea-house Waitress of the North Side, i.e. "Yoshiwara Quarter." Bust portrait turned to the left but looking to the right holding a cup on a red lacquer stand; full size, upright, without background but inscribed NANPŌ NO SHAMISE, "Tea-house of the North Side"; signed UTAMARO Murakami
- 4 4 74 Large Head bust portrait of a woman wiping her face with a towel, her bosom open, her head turned to the left; on a mica ground which has been added at a late date; medium size, upright; signed UTAMARO Bateson
- 4 75 Bust Portrait of a woman turned to the right, pulling up her SHIKAKE on to her shoulders; on a mica ground which has been added at a late date; full size, upright; signed UTAMARO Clarke
- 5 76 Two Women Crossing a Bridge, both with open umbrellas, one pausing to pull at her page's girdle as he climbs up on the rails to look over; full size, oblong; signed UTAMARO Ashton



Kato

- 77 **Matsumoto Kōshirō V.**, and **Nakayama Ittoku** as a woman behind him, arriving outside a theatre; *HOSO-YE*, signed **UTAMARO**

3 5

\* \* This print is more probably by Shunyei, and could not have been issued before 1801 when the actor, Matsumoto Komazō succeeded as Kōshirō V. He was known as "long-nosed Kōshirō."

**KIKUMARO (Kitagawa)**, worked c. 1782-1829.

Negashiki

- 78 **Bust Portrait** of a woman holding a dog; *small size, upright*; signed **KIKUMARO—Shōki** startled by Kaminari San the thunder god; *TANZAKU* form; signed **TSUKIMARO** (2)

/

**HISANOBU (Hyakusai)**, c. 1800.

Mitsutsumi

- 79 **Hashirakake**: A youth standing, holding a falcon; signed **HYAKUSAI**

/ 12

**SHIKO II.**, c. 1810.

Clarke

- 80 **Children in the Play Sekinoto**: A boy as Sekibei with a big axe for cutting down the haunted cherry tree, and a girl as Komachi-hime standing behind him; *small size, almost square*; one of a set **FŪRYŪ ODORI KAI**, "A Fashionable Dancing Association"; signed **SHIKŌ**

1x

\* \* \* Work and signature alike point to this being the work of a second Shikō, probably a pupil of Chōki, who took his master's first name Shikō

**YEISHI (Hosoda)**, c. 1746-1829.

Kato

- 81 **Suma Beach**: A lady just entering the house of Prince Genji, and another in a black kimono decorated with fishing nets standing on the Engawa, both looking at a little girl at play with a kitten; Suma beach in the distance: printed in black and grey, *full size, upright, one sheet of a triptych series* **FŪRYŪ YATSUSHI GENJI**, "A Refined presentation of Genji"; signed **YEISHI**

6 5

Negashiki

- 82 **Seiyama of Matsuba-ya** standing outside a house by a big **KAMBAN** ready for a parade, a **SHINZŌ** behind and a **KAMURO** at each side; *full size, upright*; signed **YEISHI**

3 10

do

- 83 **In a Tea-House at Shinagawa**: A woman advancing to the left with a **SAKÉ** kettle, and two female servants carrying a low table, on which are cake boxes and a dish of fish roes; outside two people on the balcony overlooking the beach at low tide; *one sheet of a triptych*; *full size, upright*; signed **YEISHI**

3 12.6

## YEISHŌ (Hosoda), worked c. 1790-1800.

10-10

- 84 Mitsuhaman of Hyōgo-ya, large head, bust portrait, head turned to the right, pushing a hair-pin into her back hair; on a mica ground, *full size, upright, one of a series KAKUCHŪ BIJIN KURABE*, "Comparison of Beauties of the Kakuchū Quarter"; signed CHŌKŌSAI YEISHŌ. *Murakami*

See Illustration. Plate VI.

## YEIRI (Rekisenitei), worked c. 1789-1810.

10

- 85 Yedo Sakai-chō Shibai no zu "View of a Theatre, Sakai Street, Shiba, Yedo," view of the whole of the auditorium and stage with a performance in progress and Danjūrō as Shibaraku parading among the people; *full size, oblong, signed REKISENITEI YEIRI* *Cooper*

## HOKUSAI (Katsushika), 1760-1849.

16

- 86 Original Drawings: Three, in black and white, mounted on two sheets; *unsigned* (2) *Goodchild*

\*\* From the Hayashi Collection.

3

- 87 Original Drawings: SUWA NO KOSUI, black and white, and a HŌKAN or Buffoon, masked, in colours; *both unsigned* (2) *Hidde*

15-10

- 88 Original Drawing in colours on silk: Ebisu cutting up a fish and Daikoku grating a DAIKON, and in their rear bales of rice, a treasure sack, fishing rod and basket, and the magical mallet; *signed HACHI-JŪ-HACHI RŌJIN MANJI*, "The old man of eighty-eight years" *Shannon*

10

- 89 A Peasant Saluting Fuji: A reproduction of an original drawing, tinted by hand; *unsigned* *Kato*

3 8

- 90 The Ferry Boat, with a man poling it across towards a castle on the far shore; YOKO-YE; *signed SŌRI* *Gregaster*

5-10

- 91 Enoshima: View of the island with Fuji in the distance, from the Seven Ri Beach, where two women are standing conversing with a girl bearing a baby on her back, and beside them a man resting his load on an upright staff; YOKO-YE; *signed HOKUSAI SŌRI* *do*

5

- 92 Fuji-ho-no-zu: "View of Fuji" from the salt beach of Gytoku where two men are drawing sea water, and a woman is raking over the salt; in the SŌRI manner; YOKO-YE; *unsigned* *do*

15

- 93 A Woman Weaving figured silk, and two others manipulating the threads; YOKO-YE; *unsigned* *Clarke*



- Regaster* 94 **The Lady Kawoyo** arranging the eight-fold and nine-fold cherry blossoms, and the Commissioners of Death approaching; Act IV. of CHŪSHINGURA, *the large size edition*; unsigned 1/12
- Kato* 95 **Kōzuke, Sano, Funabashi Fuyu**, "The Bridge of Boats at Sano (province of) Kōzuke, in winter." Snow scene, the bridge thrown into a sharp curve by the quickly flowing current; a tall bare pole of a pine tree by the bridge in the foreground, No. 2 of the Celebrated Bridges Series; signed ZEN HOKUSAI I-ITZU 4/15
- \* \* \* First Edition.
- Shannon* 96 **Illustration of a Poem by Sanjo-no-in**; A Ceremony in a Shintō temple in honour of the moon in its fullness and Susano-o-no Mikoto the Moon god. No. 68 of the HYAKUNIN ISSHU UBAGA ETOKI, "The Hundred Poems Explained by the Nurse"; signed ZEN HOKUSAI MANJI 5/10
- \* \* \* First Edition.
- Blunt* 97 **Ryōgoku Yūsuzumi**, "Evening Cooling, RYŌGOKU," View of the side of the Ryōgoku bridge from a corner of the Nihon Bashi quarter looking across the river to the timber yards of Honjō, two women and a little girl looking at a boy balancing himself on a pole; YOKO-YE; sealed GWAKYŌ-JIN 2/10
- \* \* \* A late production.
- TAITŌ (Katsushika), worked c. 1816-1853.
- Regaster* 98 **A Carp** in a swirl of water with water-weeds, cut from a page of HARIMAZE HAN; signed KATSUSHIKA TAITŌ 2/8
- \* \* \* First Edition.
- Shannon* 99 **Flowers and Birds**: Two of the set of twelve, small birds and iris, and small birds and pinks; signed ZEN HOKUSAI I-ITZU 2/2
- \* \* \* The subjects enlarged and altered from Taitō's KWACHŌ GWADEN and passed off as the work of Hokusai
- GAKUTEI (Yashima), worked 1800-1840.
- James* 100 **Ships entering Tempōzan Harbour** under a great sun-burst behind blue clouds; YOKO-YE; one of the set TEMPŌZAN SHŌKEI ICHIRAN, "A glance at the scenery of Tempōzan" (Ōsaka); signed GOGAKU 1/8
- Regaster* 101 **Yokihi Sakura**, "The Yokihi Cherry" (name of the tree). A Woman on one knee with arm resting on a pile of books holding one open, covers outward, inscribed GENSŌ GUNDAN, a History of the Chinese Emperor Ming Hwang whose mistress Yokihi was; full size, upright, most probably one of a set of three, HANA AWASE SAMBAN TSUZUKI, "A Comparison of Flowers"; signed GAKUTEI HARUNOBU 3/15
- \* \* \* Very rare and an unusual size for this artist.

## SHISENTEI: c. 1830.

- 3 8 102 **Five Long-life Celebrities** playing EN-MUSUBI, or "Marriage knots, the prizes in this case being long-life medicines: in front on the right, Miura-no-Ōsuke, behind him Seiobo, then from right to left Urashima, Takenouchi-no-Sukune, and Tobosaku; a woman and a girl holding the strings; long surimono form; *signed* "Drawn in fun by SHISENTEI," and dated "2nd day 1st month, Spring of the zodiacal year, KŌIN" = 1830

Hobbes

\* \* Nothing is known of this artist.

## TOYOHARU (Utagawa), 1733-1814.

- 2 2 103 **Ukiye Suruga Chō Gofuku-ya Zu**, "View of the Mercer's shop, Suruga Street." Interior view of the shop ECHIGO-YA of the firm of Mitsui with people inspecting the goods; overhead are the names of the Salesmen of various departments; full size, oblong; *signed* UTAGAWA TOYOHARU

Kob-

\* \* In very fine state.

## TOYOHIRO (Utagawa), 1765-1830.

- 1/8 104 **A Falcon** on its perch, tethered; *medium size, upright; signed* TOYOHIRO *Murakami*
- 1 8 105 **Kwa-chō**, TANZAKU size: Crows on a tree and flying before the moon; and a Dragon-fly and convolvulus; *both signed* TOYOHIRO—**The Moon**. A woman standing, back to a mirror, and her face reflected in the mirror; *signed* TOYOHIRO (3) *James*

## TOYOKUNI (Utagawa), 1769-1825.

- 2 106 **Original Drawing for a Triptych**: Two groups of OIRAN and one of an Oiran with a male admirer, each group with KAMURO, in a village street at the cherry blossom time; *signed* TOYOKUNI *Welby*

\* \* Early work and very fine.

*See Illustration. Plate V.*

- 1 5 107 **A Comic Play**, OKETORI "Tub Taking": A man holding an open umbrella and dancing round a graceful woman who holds aloft a silvered jar in her left hand; *full size, upright, without background, one of a series FŪRYŪ MYBU KYŌGEN, "Refined Comic Plays"; signed* TOYOKUNI *Belmont*

- 1 15 108 **Two Women in a Boat**, one sheet of a triptych, *medium size, upright; signed* TOYOKUNI *Kato*

\* \* Early work.



- Segawa* 109 **Shika Cha-ya** "The Deer Tea-house," right hand and centre sheets of a triptych, companion to the KWA-CHŌ CHA-YA scene. In the garden with an aviary in the back ground, on the right a lady seated smoking, a man standing facing her in a black coat and with a red fan, and a servant with a TOBAKO-BON; on the centre a lady seated, two others standing by her, and a servant bringing three cups; *full size, upright; signed TOYOKUNI* (2) 46  
 \*\*\* Early work and in very fine state.  
*See Illustration. Plate VI.*
- Ashton* 110 **Yuki** "Snow": A woman standing on GETA in the snow with a closed umbrella and a dog by her side, wash background with snow falling; *full size, upright, one of a set SAN BJIN, "Three Beautiful Women"; signed TOYOKUNI* 2
- Blunt* 111 **Chūshingura Act IX.** Segawa Rokō as Tonanse, and Segawa Rosaburō as her daughter Konami; the mother startled by the sound of a Komosō's pipe, hesitates to take her child's life; HOSO-YE; *signed TOYOKUNI* 1
- Welby* 112 **Sawamura Sōjūrō III.** as Ōishi Yuranosuke standing with a loose black outer coat over one shoulder, and holding an open fan behind his back; *full size, upright; no background; signed TOYOKUNI* 2 12 6
- Segawa* 113 **Narihira Viewing Fuji**, centre sheet of a triptych, a woman as the Prince on horseback with a female attendant as sword bearer; *full size, upright; signed TOYOKUNI* 1 14
- Murakami* 114 **Ichikawa Yaozo III.**, large bust portrait, turned to the left, arms folded within the sleeves; *full size, upright; signed TOYOKUNI* 1 5

## TOYOKUNI (Gosotei), 1777-1835.

- Segawa* 115 **Meisho Hakkei**, "Eight Famous Places." Five of the set, *full size, oblong; each signed TOYOKUNI*: Autumn Moon, Tamagawa; Returning Boats, Kanazawa; Clearing Weather, Enoshima; Evening glow at Atami; and Evening snow on Fuji (5) 12

## KUNISADA (Utagawa), 1786-1864.

- Welby* 116 **Futami ga ura**, province of Ise. "The Husband and Wife Rocks" lashed together with a straw rope as a charm, for the festival of sun worship; on the horizon the sun is just beginning to slant its broad rays over the darkened sky and sea on the new year morning; *full size, oblong; signed KŌCHŌRŌ KUNISADA* 15 76

*See Illustration. Plate VII.*

- 1 11 117 Six Sheets, Women, Actors and a Landscape; *all signed* (6) *Regaskis*  
 2 10 118 Eight Sheets, Ghost Subjects; *all signed* (8) *do*  
 16 118<sup>9</sup> *Two trophies* *do*  
 KUNIYOSHI (Utagawa), 1797-1861.
- 1 2 119 Original Drawing in colours on paper: The Ghost of a man trying to bewitch a man standing on the bank of a river, to strangle himself; *oblong; unsigned* *Harwood*  
 2 15 120 Teppozu: Two men seated on rocky boulders in the Bay of Yedo fishing with rods and lines, a boat near and junks in the distance; *full size, oblong; one of the set* TOTO MEISHO; *signed* ICHYŪSAI KUNIYOSHI *Murakami*  
 4 15 121 Tsukudajima: A boatman rowing two women through an arch of the Eitai Bridge, and a lot of pieces of paper falling down from the bridge; *full size, oblong; one of the set* TOTO MEISHO; *signed* ICHYŪSAI KUNIYOSHI *Regaskis*  
 1 14 122 Illustration of a Poem by Sangi Takamura, the poet setting out on his banishment to the Oki islands on a great junk with flying sail; *full size, upright, one of the* HYAKUNIN ISSHU *set—* *Clarke*  
*Sozan* hurrying home to his mother; *one of the oblong set of the Paragons of Filial Piety, showing strong European influence; both signed* ICHYŪSAI KUNIYOSHI (2)  
 2 123 Six Sheets of prints with ghost subjects; *all signed* ICHYŪSAI KUNIYOSHI (6) *Regaskis*  
 2 4 124 Eight Sheets of prints with ghosts and other subjects; *all signed* ICHYŪSAI KUNIYOSHI (8) *Howard*

## UTAGAWA PUPILS.

- 2 15 125 Nine Sheets of prints, various (9) *Regaskis*

## KIYOMINE (Torii), 1788-1869.

- 1 10 126 Bust Portrait of a woman applying BENI to her lips with a writing brush, the flesh outlines in flesh colour; *full size, upright, without background; one of a set* AZUMA NISHIKI BIJIN AWASE, "Brocades of Beauties of the Eastern Capital"; *signed* KIYOMINE *Kato*

## MASAYOSHI: c. 1840.

- 3 3 127 Fuyu Geiko Hatsude no Zu: "The First Appearance of a GEISHA at the New Year." Two of the set: A Geisha seated by a fire box, pipe in hand; and one standing beside a fire box with a sake kettle on it; *full size, upright; both signed* MASAYOSHI *Regaskis*

\* \* This Masayoshi appears to be an Ōsaka artist and must not be confused with KITAO MASAYOSHI

## YASUNORI (Nokawa), c. 1800.

- Orange* 128 **Daruma**: Bust portrait of the Indian Missionary in red, green and brown lacquer with silver eyes, on a brown lacquer ground; *medium size, upright; signed NOKAWA YASUNORI FUJIWARA NO KEN SAI and KAKIHAN below* 15
- \* \* \* Very fine and rare.

## YEIZAN (Kikugawa), worked c. 1800-1829.

- Tegashira* 129 **Arindo of Tsuru-ya** on parade at the cherry blossom festival; and two sheets of a triptych **Fūryū Kwa-Chō Fu-getsu**, "Bird, Flower, Wind and Moon," these being for Flower; *all signed* (3) 5 5
- Stark* 130 **Hashirakake**: A female servant combing her mistress's hair; *signed KIKUGAWA YEIZAN* 18

## YEISEN (Keisai), 1789-1848.

- Tegashira* 131 **Kakemono-ye**: A Carp going up a Waterfall; *signed KEISAI, sealed YEISEN* 3 15
- do* 132 **Shigeteru of Ōgi-ya** on parade and **Sekitsuma of Ōgi-ya** seated with a SAMISEN; two blue prints, *full size, upright; both signed KEISAI KEISEN* (2) 3 8
- do* 133 **Hanatsuma of Ōgi-ya** on parade and **The Ghost of Hitotsume**, i.e. the western part of Yedo; two blue prints, *full size, upright; both signed KEISAI KEISEN* 3 5
- Kato* 134 **Shiba-ura no Kihan**, "Returning boats at Shiba-ura," *one of a set YEDO HAKKEI, oblong, signed KEISAI YEISEN; and five of another set of Yedo Views, oblong; signed YEISEN* (6) 1 2

## YEISEN AND HIROSHIGE.

Views from the Kisokaidō Set.

- Tegashira* 135 **Karuizawa**: View of the village just below the Usui pass, at night, with two fires burning up the autumn litter of the fields, the one in the foreground lighting up part of a tree, at this fire a coolie is lighting his pipe, while another is getting a light from a traveller on a pack horse; *signed HIROSHIGE, No. 19* 3 5
- \* \* \* First Edition.
- Gettling* 136 **Katsukake Eki, Hiratsuka hara, amenaka no zu**, "Rain on Hiratsuka Moor, Katsukake Station." A peasant leading two laden oxen to the left down hill, and two others battling against the wind and rain going up, the wind scattering the dead leaves from the trees; *signed YEISEN, No. 20* 6
- \* \* \* First Edition, and Yeisen's best rain scene.



- 11 10 137 **Seba:** View of the Sai-gawa by moonlight with a raft and a boat laden with brushwood being poled along under willow trees overhanging the stream, the sky suffused with a faint rosy glow and a rosy streak of cloud across the full moon; signed HIROSHIGE, No. 32 *Setting*

\* \* \* First Edition. In later issues the delicate beauty of the rosy sky is entirely spoiled or disappears altogether.

- 1 15 138 **Seba,** another copy, later edition *Kato*

- 9 5 139 **Miya-no-Koshi:** View beside one of the windings of the Kiso river seen in moonlight and mist, a man carrying a child, a woman with a baby, and a girl, all crossing a plank bridge; signed HIROSHIGE, No. 37 *Anurakami*

\* \* \* First Edition.

- 4 10 140 **Suwara:** A rain scene with a tea-house between great trees on the right, where a man under shelter is writing on the wooden post; two coolies are rushing for shelter to the house and two others with straw mats over their heads, one on horseback are plodding on through the storm along the bank of the Kiso river; signed HIROSHIGE, No. 40 *Yamanka*

\* \* \* First Edition.

- 10 141 **Gōdo, Nagara-gawa U kai fune,** "The Cormorant Fishing Boat, Nagara river, Gōdo" in Mino. A man standing up in a boat holding five lines attached to the birds in the water beneath the glow of a fire of pine knots in a crate hung from the bow and other boats with flares also engaged; signed YEISEN, No. 55 *Setting*

\* \* \* First Edition and a good impression.

*See Illustration. Plate VII.*

END OF FIRST DAY'S SALE.



## SECOND DAY'S SALE.

### HIROSHIGE (Ichiryusai), 1797-1858.

*Tregaskis*

- 142 **A Chinese Lady** and her attendant, full-length figures printed in blue on a blue ground; *HOSO-YE*; *signed YŪSAI*; *sealed HIROSHIGE*

\* \* \* Early and rare.

*do*

- 143 **Tsukudajima**: The first Cuckoo of Spring flying across the the Crescent Moon above the tops of the junk poles surrounding the artificial island at the mouth of the Sumida river; one of the earliest set of *TŌTO MEISHO*; *signed ICHYŪSAI HIROSHIGE*

\* \* \* Not First Edition.

*Welby*

- 144 **Anryumachi, Naniwa-ya no zu**, "Picture of Naniwa House, Anryu Street." The garden of a Tea-house with a great low pine supported on hundreds of trestles, people viewing it and stooping to see under it; *one of the set NANIWA MEISHO ZUE* "celebrated Views of Ōsaka"; *oblong*; *signed HIROSHIGE*

\* \* \* First Edition.

### KYŌTO MEISHO.

"Celebrated Views of Kyōto"; *full size, oblong*; *each signed HIROSHIGE*

*Kato*

- 145 **Yase no sato** "Yase Village." A path through the hills in the bright hues of spring and three women coming along with loads on their heads, one carrying a ladder

\* \* \* First Edition.

*Tregaskis*

- 146 **Yodo-gawa**: A great boat with a straw awning on the Yodo river under the light of the full moon, across which a cuckoo is flying

\* \* \* First Edition.

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- 1 6 147 **Kiyomizu Temple** standing high on a hill side with its great wooden understructure partly hidden by cherry blossoms *Yegaskie*  
\* \* \* First Edition.
- 1 15 148 **Shijō Kawara Yūsuzumi**, "Evening cooling in the river bed, Shijō Quarter." People on low platforms on the partly dry bed of the Kamo river *do*  
\* \* \* First Edition.
- 2 18 149 **Hiza Kurige Dōchū Suzume**, "The Road Sparrow on 'Shank's Mare.'" A set of seven full size oblong prints published by Sanoki, dealing with the funny adventures of Yajirobei and Kidahachi on the Tōkaidō; *Blunt*  
*each signed HIROSHIGE*  
\* \* \* Very rare. From the Happer Collection.
- 2 4 150 **Ogura Magai Hyakunin Isshu**, "Single poems of a hundred poets of the Ogura Selection." Six of this series illustrated by Hiroshige, Kunisada and Kuniyoshi, *Yegaskie*  
*all these being signed HIROSHIGE* (4)  
\* \* \* Very rare. Not mentioned in the Happer Collection.
- 14 151 **Cover for a Set of Prints**, printed in two blues—**Chūshingura, Act VI.**, one of the set of sixteen with double TOMO-YE on the borders—**Sokkyō kagebōshi Tsukushi**. "A series of shadow pictures for immediate amusement," *do.*  
*two of this very rare set; all signed HIROSHIGE* (4)

## ŌMI HAKKEI.

"Eight Views of Ōmi," the province in which Lake Biwa is situated, *full size, oblong, each signed HIROSHIGE*

- 1 4 152 **Seta, Sekishō**, "Sunset at Seta," View of the lake spanned by the double bridge KARA-HASHI, and Fuji in the distance, *Hardley*  
towering into a golden sky, the sails in the distance half lost in the mists on the water.  
\* \* \* Margins cut off, and mounted.
- 2 15 153 **Katata, Rakugan**, "Homing geese at Katata." A flight of geese descending to a marshy reedy piece of ground where a thatched hut has been built out over the water; the distance partly lost in evening haze *Yegaskie*  
\* \* \* Margins cut off, and mounted.
- 2 2 154 **Ishiyama, Aki-tsuki**, "Autumn Moon at Ishiyama." A high rocky and wooded cliff on the left, with the upper part of Ishiyama-dera rising above the trees, overlooks the lake and Seta bridge; beyond dim outlines of hills wrapped in mist encircle the lake *Kato*  
\* \* \* Margins cut off, and mounted.



- Yugasaki* 155 **Karasaki, Yoru ame**, "Night rain, Karasaki": The monster pine tree with its far spreading branches and the little shinto shrine KARASAKI JINJA in a straight down-pour of rain 4 2 6  
 \*\*\* First Edition.
- Kato* 156 **Karasaki**: Another copy; margins cut, and mounted 1 2
- do* 157 **Hirayama, Bosetsu**, "Evening Snow on Mount Hira." The great slopes of the mountain rising cold and silent beyond the pine clad valley in which a few houses are clustered around an arm of the lake and a few peasants wending their way through the snow 18  
 \*\*\* Margins cut off, and mounted.
- Yugasaki* 158 **Mii dera, Banshō**, "Evening Bell, Mii temple": a flat green field with mountains rising beyond, on the wooded sides of which the temple roofs jut out through the trees 2 6  
 \*\*\* Margins cut off.
- Wellby* 159 **Yabase, Kihan**, "Returning Boats at Yabase." The lake with evening mists just beginning to blot out the boats in the distance and rising up the hill side and over all a golden sky with the reflected red of sunset 5 17 6  
 \*\*\* First Edition.

## KANAZAWA HAKKEI.

- Yugasaki* "Eight Views of Kanazawa," full size, oblong; each signed HIROSHIGE. 2 12 6
- 160 **Uchikawa, Bosetsu**, "Evening Snow at Uchikawa." An inlet with a raft on it and hills in the distance; in the foreground three peasants trudging home on a high road by a tall tree  
 \*\*\* First Edition.
- do* 161 **Seto, Aki-tsuki**, "Autumn Moon at Seto." The back of Nojima-yama beyond water spanned by two small bridges in the centre; in the right foreground a tea-house lit up, and people outside in the moonlight 3 3  
 \*\*\* First Edition.
- do* 162 **Ōtomo, Kihan**, "Returning Boats at Ōtomo." A pine fringed road by the mouth of a river running into the Bay of Yedo, two peasants stopping for a chat, and boats coming in from the sea in full sail 3 5  
 \*\*\* First Edition.

## THE TŌKAI DŌ SERIES.

The first set, published c. 1834, full size, oblong; each signed HIROSHIGE.

- |       |     |     |   |                  |
|-------|-----|-----|---|------------------|
| 3     | 5   | 163 | <b>Shinagawa</b> : First state and a fine copy. No. 2   | <i>Tregaskis</i> |
|       | 10  | 164 | <b>Kawasaki</b> : A late state without the man on a raft, and other changes in the block. No. 3   | <i>do</i>        |
|       | 14  | 165 | <b>Odawara</b> : A late state, the fourth or fifth alteration of the background. No. 10   | <i>do</i>        |
| 2     | 15  | 166 | <b>Mishima</b> : First state and colouring. No. 12  | <i>Yamanaka</i>  |
| A     | 4   | 167 | <b>Kambara</b> : Only state. No. 16   | <i>Tregaskis</i> |
| 6     |     | 168 | <b>Yui</b> : Only state, but original colouring, the sea well graded. No. 17  | <i>Ashton</i>    |
| 3     | 3   | 169 | <b>Eiiri</b> : Only state, but a well printed copy. No. 19  | <i>Tregaskis</i> |
| 2     |     | 170 | <b>Fujieda</b> : Only state, but a good well graded copy. No. 23  | <i>Ashton</i>    |
| 2     |     | 171 | <b>Kanaya</b> : Only state, a good clean copy, No. 25   | <i>Blunt</i>     |
| 2     | 2   | 172 | <b>Kakegawa</b> : Only state. No. 27  | <i>Tregaskis</i> |
| 1     | 14  | 173 | <b>Mitsuke</b> : Only state. No. 29   | <i>Blunt</i>     |
| 1     | 4   | 174 | <b>Hamamatsu</b> : Only state, but original colouring. No. 30   | <i>Tregaskis</i> |
|       | 12  | 175 | <b>Futagawa</b> : Only state, but original colouring. No. 34  | <i>do</i>        |
| 1     | 4   | 176 | <b>Goyu</b> : First state. No. 36   | <i>do</i>        |
|       | 8   | 177 | <b>Miya</b> : Only state, but original colouring. No. 42  | <i>do</i>        |
| 5     | 10  | 178 | <b>Shōno</b> : First state and original colouring. No. 46<br>* * The inscription on the umbrella very faint.  | <i>Blunt</i>     |
| 4     | 7 6 | 179 | <b>Shōno</b> : Another copy, first state but altered colouring  | <i>Kato</i>      |
| 2     | 8   | 180 | <b>Tsuchiyama</b> : First state and colouring. No. 50   | <i>Blunt</i>     |
|       | 8   | 181 | <b>Kusatsu</b> : Only state. No. 53   | <i>Blunt</i>     |
| <hr/> |     |     |   |                  |
| 1     | 2   | 182 | <b>Hakone</b> : One of the Marusei Tōkaidō set, No. 11, but without the publisher's seal  | <i>do</i>        |
|       | 12  | 183 | <b>Banshū, Muro-no-tsu</b> : A large junk in the foreground just preparing to leave the harbour, and a man hoisting the sail: one of the set NIHON MINATO TSUKUSHI, "The Harbours of Japan," full size, oblong; signed HIROSHIGE                                      | <i>Tregaskis</i> |
| 2     | 12  | 184 | <b>Musashi, Chōfu Tama Gawa</b> : Women pounding washing in a mortar on the bank of the river overhung by willows in the early light of morning; a white Fuji and green hills in the distance; one of the full size oblong set published by TSUTA-YA signed HIROSHIGE | <i>Kato</i>      |

\* \* \* First Edition.



- Y. Regasku* 185 **Yoshitsune Ichidai-ki**, "A Biography of Yoshitsune." Two of the set of ten: Ushiwaka with Joruri Hime, and the Night Attack at Mikusayama, First Editions; *full size, oblong, signed* HIROSHIGE—**Genji Gojūshi Jō**, "The Fifty-four Passions of Genji," *one of the set*: Genji waiting for Waka-Murasaki, First Edition, *full size, oblong; signed* HIROSHIGE and dated Rat intercalary=1852 3 | 8
- do* 186 **Shin Yoshiwara Emonzaka Aki no tsuki**, "Autumn Moon at Emonzaka, New Yoshiwara." A flight of wild geese across the moon, a traveller on a hill side watching them, and a Kago being carried up hill; a Panel print, *one of the set* Tōto MEISHO, published by MATSUBARADŌ; *signed* HIROSHIGE 14 | 10
- Wobly* 187 **Saru Hashi**, "The Monkey Bridge," seen across the gorge of Katsura-gawa, with a flight of wild geese across a full moon seen below the bridge; a small print 8 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in.; *signed* HIROSHIGE 2 |
- \* \* No record of this print has come under observation.  
See Illustration. Plate VII.
- Kato* 188 **A Pheasant on a Hill Side**, medium size panel in colours and two other KWA-CHŌ prints in black and grey, Bats and Moon, and a King-fisher diving; *all signed* HIROSHIGE (3) 1 | 4
- Y. Regasku* 189 **Yedo Kōmyō Kaiseki Tsukushi**, "The Celebrated Resorts of Yedo," *i.e.*, Tea-houses: RYŌGOKU, AOYAGI-YA with women getting into a boat; and ŌGI ŌGI-YA with two women wading across the Oto-nashi-gawa; *full size, oblong; both signed* HIROSHIGE 16
- do* 190 **Roku-jū Yo Shū Meisho Zue**, "Views of the Sixty odd Provinces": WAKASA, GYOSEN BORA AMI, "Fishing for Mullet with Nets"—HŌKI, O YAMA EMPŌ, "Distant View of O Yama," peasants transplanting rice in rain—HIGO, GOKA-NO-SHO, a faggot gatherer crossing a ravine on a tree trunk; *full size, upright; all signed* HIROSHIGE 4 | 10
- do* 191 **Upright Tokaidō Views**: Shinagawa; Numazu, snow scene; Yoshiwara with Fuji across the marshes; and Minakuchi, a road through the village; *all signed* HIROSHIGE (4) 5 | 5
- do* 192 **Meisho Yedo Hyakkei**, "The Hundred Views of Yedo": SARU-WAKA-CHŌ YORU SHIBAI, "Theatres by night, Young Monkey Street"; and TSUKI NO MISAKE, "The Moon-viewing Cape"; *both signed* HIROSHIGE (2) 3 | 12 | 6
- \* \* Both good copies.
- Murakami* 193 **Meisho Yedo Hyakkei**: Ō HASHI NO ATAKE YŪDACHI, "A Violent Storm on the Great Bridge"; and ASAKUSA TAMPO, TORI NO MACHI, "Festival of the Cock, Asakusa rice fields"; *both signed* HIROSHIGE (2) 6 | 5
- \* \* Both good copies.

- 5 15 194 **Meisho Yedo Hyakkei**: SUIDO BASHI, SURUGADAI, a Carp in the air for the Boy's Birthday festival; KANDA KŌYAMACHI, "The Dyer's Street," with stuffs hanging to dry; KAMEIDO, UME YASHIKI, "The Plum Garden, Kameido"; HORI-KIRI, with its Iris garden; and KAMEIDO TENJIN with Wistaria blossoms; all signed HIROSHIGE (5) *Tregaskis*
- 3 5 195 **Shokuni Mu Tama-gawa**, "The Six Tama rivers of the Provinces," five of the set, upright edition; signed HIROSHIGE, one dated Snake 11=1857 *Kato*
- 1 6 196 **Yedo Views**: EITAI BASHI with Junk's coming into the Sumida river, one lowering its sail to pass under the bridge—DOKWAN YAMA MUSHI KIKI NO ZU "Listening to insects, Dokwan Hill," women who have been collecting them coming up hill; both these published by SANOKI—RYŌGOKU BASHI seen from the upper room of a tea-house where are three women; Eitai bridge in the far distance; published by MORIJI; all signed HIROSHIGE (3) *Blund-*
- 3 12 197 **Tsuta-ya half-block Tōkaidō**: Three Views—Moon and Cherry Blossom, a small print—Kiyomori's Garden of Skulls, one sheet of a triptych—A Woman seated in the light of the moon from a SETSU GEKKA TRIPTYCH, and TSUKUDA SHIMA, a small print; all signed HIROSHIGE (7) *Tregaskis*
- 4 . 198 **Fuji San-jū-rok'kei**, "Thirty-six Views of Fuji": Fuji from the seashore of Miura in Sagami seen across the open sea; Fuji from the Husband and Wife Rocks of Futami ga ura in Ise; Fuji from the field of Ōtsuki in Kai; and Fuji from the Sagami river in Sagami; all signed HIROSHIGE (4) *Blund-*
- 1 12 199 **Hari-maze Views** in black and white: Four full size, upright sheets, the pictures mostly by HIROSHIGE; and one sheet from Sumida-gawa Hakkei, "Night Rain Makura Bridge," by Hiroshige 11., dated 1861 (5) *Tregaskis*
- 13 200 **Original Drawings**: one sheet divided into five panels of a set of SHOKUNI SHŌKEI "Scenery of the Provinces," with views of Nunobiki Waterfall, Hakone Lake, Ferry boats on the Arai River, Moon on the Rice fields Sarashino and Fuji from Satta Point; all in black and white, signed HIROSHIGE (5) *Kochy*
- \* \* \* From the Happer Collection.
- 6 . 201 **Original Drawings**: One sheet divided into five panels of a set of popular subjects, Yoshitsune on Gojō Bridge, A street Dancer, HACHI KATSUGI the Bowl-crowned Maiden, a gardener, and Mōsō; all in black and white, signed HIROSHIGE (5) *Tregaskis*
- \* \* \* From the Happer Collection.

Blunt

- 202 **Original Drawings:** The Bay of Sagami as seen from Myōban Yama and Ashimoyu from Hozōgadake, both black and white, *unsigned* (2)

9

## VARIOUS.

Tregaskis

- 203 **Horanda Jin no Zu**, "A Picture of the Dutch." Most probably a Japanese copy of an Early Dutch print inscribed *Het Maal tijd Met de Manne en Vrouwen*, showing a family sitting at a meal with an oxhead on the table and tall wine glasses, *large size, oblong*; printed in three colours; *unsigned*

3 5

\* \* Rare and curious.

Wellby

- 204 **Hokuyei:** Arashi Rikwan in the character of Danshichi Kurobei standing with his sword in his mouth looking at the blood stains of the man he has slain; *full size, upright, signed* SHUNKŌSAI HOKUYEI—**Sadanobu:** An actor as a female ghost standing looking to the left; *full size, upright; signed* HASEGAWA SADANOBU. Both on a black ground (2)

3

Hutchins

- 205 **A Memorial Print** of Iwai Hanshirō VI., and seven other prints by various artists (8)

8

Pasee

- 206 **Seven Book Illustrations** and ten black and white pulls from old wood blocks (17)

5

Tregaskis

- 207 **Kyōsai:** KAKEMONO-YE: Two crows on the trunk of a blo-soming plum tree with a red sun behind it; *signed* JOKŪ KYŌSAI; *sealed* BANKOKU-HI and JOKŪ

1 10

Pickering

- 208 **Kyōsai:** ORIGINAL DRAWINGS: Six figures of a seated Kwannon with which Kyōsai always commenced his day's work, two of them dated 22nd and 23rd day, 3rd month Meiji 20=1887; the other four on one sheet, two dated 16th and 17th day; *unsigned* (3)

2 6

Kemp

- 209 **Kyōsai:** ORIGINAL DRAWING: A Demon dancing and a man looking on; black and white; *unsigned*

2 15

Lawrence

- 210 **Kyōsai:** ORIGINAL DRAWING of a man seated holding a square and a carpenter's machine for marking lines; black and white; *unsigned*

1 5

Pickering

- 211 **Kyōsai:** ORIGINAL DRAWING: Daikoku seated watching his rats drawing bales of rice into a cave; black and white; *unsigned*

1

Kemp

- 212 **Kyōsai:** ORIGINAL DRAWING: The TOSHIKOSHI ceremonial of pelting ONI with beans for the purification of a house, and Otafuku peering in through the door; black and white; *unsigned*

15



- 1 12 213 **Kiyochika and others.** Fourteen colour prints by modern artists and six reproductions of old masters' drawings (20) *Tregaskin*
- 1 2 214 **Masayoshi:** A woman walking, a modern reproduction of a drawing; *signed* SHŌSHIN—**Taitō:** A Fox making SHAGAMI, a modern reproduction of a drawing; *signed* TAITŌ; both mounted on French boards (2) *Welby*
- 6 215 **Sixteen Small Prints,** mostly by modern artists, mounted on twelve sheets (12) *Cash*
- 3 216 **Chinese Turkestan Frescoes:** Three figures printed in colours from wood blocks engraved from photographs of small frescoes in the Tuen K'wang Caves, found by the Mission Pelliot in 1908—**The Sanctomoko Nikkwa Kwannon.** A modern reproduction of a 13th century drawing (4) *Wood*
- 12 217 **The Russo-Japanese War:** Fifteen modern triptychs of battle scenes by various artists; in colours (15) *Tregaskin*
- 10 218 **The Russo-Japanese War:** Fourteen more triptychs and three large single sheet prints (17) *do*

## SURIMONO.

- 3 15 219 **Hokusai:** Drying sea-weed on the seashore; *signed* GETTCHI RŌJIN I-ITZU. Cranes on the seashore; *unsigned.* An old man seated by the seashore smoking, *signed* MANJI and in a cartouche JI-GWA SAN "Self-drawn poem." A Cicada on a persimmon; *signed* HOKUSAI (4) *Blunt*
- 1 6 220 **Gakutei:** Two Nobles visiting a Court Lady; *unsigned.* **Isai:** A two-fold screen, gold ground with Hachiman Taro at Nakosa, on horseback on one side and birds and flowers on the other, *sealed* ISAI—**Shinsai:** A SHIMA-DAI with long life emblems; *signed* SHINSAI—**Toyohiro:** A Lady with a lantern and two INU-HARIKO or cushion dogs; *both signed* TOYOHIRO (5) *Cooper*
- 1 12 221 **Hokkei:** YŪKUN SAMBAN TSUZUKI, "A Series of three Courtezans," two of the set Takao facing to the right and Jigoku facing to the left. HANAMI GOBAU TSUZUKI, "A series of five Flower Viewing." The Geisha with a Samisen; *all signed* HOKKEI (3) *Kato*
- 2 12 6 222 **Hokkei:** A Dragon ascending in a black cloud and Fuji in the distance; *signed* HOKKEI, *sealed* KIKO. A Pheasant by a Waterfall; *signed* HOKKEI. Twilight at Michinoku and a poet looking over a cliff; *signed* HOKKEI. The Monkey Bridge and Sunrise; *signed* KIKO HOKKEI (4) *Welby*

- 223 **Kunisada**: Double Surimono: Scene from the play "Sekinoto," Sumizome the spirit of the cherry tree appearing to Sekibei from a hollow in the tree just as he is about to cut it down to lay the ghost of a nun whom he had murdered; signed KŌCHŌRŌ KUNISADA

\* \* In very fine state.

See Illustration. Plate VII.

- 224 **Kunisada**: A woman carrying a lantern on a dark night in pelting rain; signed GOTOTEI KUNISADA—**Yeisen**: A silvery snake coiled round the trunk of a pine tree, and a rising sun with a poem for the snake year probably 1833; signed KEISAI

- 225 **Yeisen**: Feeding Caged Birds, two women with bird cages beside an aviary. A Woman cleaning a Comb; both signed KEISAI—**Hokuba**: Fuji and Plum Blossom; signed TEISAI (3)

- 226 **Wood Blocks**: Two key blocks for full size, upright colour prints. One of USUGOMO OF TAMA-YA seated; signed TOYOKUNI; and the other of SEISHI OF KIMPEI-YA standing; signed FUSATANE (2)

\* \* Both Exhibited at the Victoria and Albert Museum.

#### JAPANESE BOOKS.

- 227 **Moronobu**: SANZE AISHO MAKURA, "Agreeing temperament pillow of the Three Worlds." A book for testing the characteristics of male and female partners, 3 vols., no date, black and white; with translation; in case (5)

- 228 **Moronobu**: ONNA SHOREI SHŪ "Rules for the Ceremonies and Customs of Women," 7 vols. First Edition, 1660, black and white; with translation, in case (9)

- 229 **Moronobu**: KOKON YAKUSHA MONOGATARI: "Theatrical stories new and old." 1 vol., First Edition, 1678, black and white. The first two pages give a list of the principal theatres and actors up to date, and above the text are the MON of actors; with translation of first two pages; in case (2)

- 230 **Moronobu**: BOKUYO KYŌKA SHŪ: "The Poems of Bokuyo" a Comic Poet, 2 vols., First Edition, 1681, black and white; with translation; in case

- 231 **Moronobu**: YAMATO E KAGAMI: "A Picture Mirror of Japan," really illustrations of the fifty-four stories of Genji, in circular panels, 1 vol., First Edition, 1685, and an imperfect duplicate on larger paper, both signed HISHIKAWA ESHI MORONOBU—TAI-HEIKI, 1 vol. of illustrations without title or text, black and white; in case (4)

- 10 . 232 **Moronobu**: WAKOKU SHOSHŌKU E TSUKUSHI: "A Series of Illustrations of Japanese Artizans," 2 vols., each in two parts, First Edition published 1685; *signed* HISHIKAWA MORONOBU, and dated "a lucky day, 2nd month"; black and white; with translation, in case (7) *Y. Negashiro*
- 12 10 233 **Moronobu**: WAKOKU HYAKU JO: "A Hundred Women of Japan," 3 vols. in one, without date except "1st month lucky day," published 1695, black and white, *signed* SHI-GWA "master painter" HISHIKAWA MORONOBU; with translation, in case (3) *Kato*
- 4 . 234 **Moronobu**: YOKEI TSUKURI NO NIWA NO ZU: "Views of Gardens with added embellishments," 1 vol., First Edition, 1691, black and white; *signed* HISHIKAWA KICHIBEI MORONOBU, with translation, in case (3) *Y. Negashiro*
- 15 235 **Moronobu**: YOME-IRI MAKURA, "The Wedding Pillow," 1 vol., black and white, no date but written on the cover, 1690; ascribed to Moronobu—BIJIN E TSUKUSHI, Vol. 2 of a set of 3; in case *Kato*
- 4 . 236 **Hishikawa School**: KANAI SENZŌ, "A thousand things for the Household," 5 vols. in 1, black and white, 1739, written by INSHI GENRIN, illustrated by an artist unknown.—BONTENKOKU: A Story, 1 vol. black and white, dated 1st month, a lucky day, 1677, with translation, in case (4) *Y. Negashiro*
- 1 15 237 **Hishikawa School**: YEIRI HEIKE MONOGATARI, "The Story of the Taira family," Vols. 2, 5, 6 and 7 of a set of 7, dated 1st month, lucky day, 1694, black and white, hand coloured; in case *Kato*
- 5 . 238 **Hishikawa School**: HISHIKAWA MUKASHI YEHON, "Hishikawa's Picture Book of the olden Time." 1 vol., coloured by hand, no date, with translation; and another small book; in case (4) *Y. Negashiro*
- 2 15 239 **Moronobu**: Ukiyo Hyakunin Onna: "One Hundred Women of the Fleeting World." An imperfect vol., black and white, with translation.—**Moromasa**: YA-EGAKI KUMONO TAYEMA, "Pictures of Music and Picture Houses," i.e., Puppet shows, 1 vol., black and white, 1685, in case (4) *Kato*
- 3 . 240 **Sukenobu**: ONNA MANYŌ KEIKO ZŪSHI, "Lessons for Ladies in Letter Writing," written by Hayashi Uji Ranko, 3 vols., First Edition, Kyōto, 1728; black and white; with translation *Y. Negashiro*
- 11 . 241 **Sukenobu**: YEHON TOKIWA GUSA, "Picture book of unchanging grasses," i.e., Manners and Customs of Women, 3 vols., First Edition, Kyōto, 1730; black and white; *signed* NISHIKAWA SUKENOBU; with translation of the preface, etc.; in case (5) *do.*



- Gray 242 **Sukenobu**: YEHON TAMAKAZURA, "Pictures of Tamakazura (a Spring Flower), Vols. 1 and 3 of a set of three, Kyōto, 1736, black and white, *signed* KWARAKU BUNKWADŌ NISHIKAWA SUKENOBU, with translation of the preface and subjects of illustration (3) 1 10
- do. 243 **Sukenobu**: YEHON TSUREZURE GUSA, "Pictures of idle Moments, *i.e.*, Illustrations of old time stories, 3 vols., Second Edition, Kyōto, 1740, *signed* BUNKWADŌ NISHIKAWA SUKENOBU; black and white, in case (4) 1 14
- Gregaskis 244 **Sukenobu**: YEHON CHIYOMI GUSA, "Pictures of the Everlasting Pines and Grasses," 3 vols., First Edition, Ōsaka, 1740, *signed* NISHIKAWA SUKENOBU OF KYŌTO, with translations of each vol., in case (7) 3
- Gray 245 **Sukenobu**: YEHON NEZAME GUSA, "Pictures of Awakening Grasses" really Illustrations of Poems selected by KINTO-KYO: 3 vols., First Edition, Kyōto, 1744, black and white; *signed* BUNKWADŌ NISHIKAWA JITOKUSŌ SUKENOBU, with translations of the three vols., in case (7) 1 10
- do. 246 **Sukenobu**: YEHON MIYAKO ZŌSHI, "Pictures of the Customs of Kyōto," 3 vols. in one, First Edition, Kyōto, 1746, black and white; *signed* KWARAKU BUNKWADŌ NISHIKAWA JITOKUSŌ SUKENOBU—YEHON OGURA-YAMA, "Illustrations of the 100 Poems of the Ogura Anthology," 3 vols. in one, Second Edition, 1790, black and white; *signed* NISHIKAWA JITOKUSŌ SUKENOBU, with translation of part of Vol. 1, *left unfinished* (3) 1 12
- Gregaskis 247 **Sōhen**: SADŌ BEMRNEI-SHO, "A Treatise on how to make an infusion of tea." Notes and drawings on the Tea Ceremony, original MS., 1 vol., dated 1680; *signed* Shishan Sōhen 1
- do. 248 **Toyonobu**: YEHON CHIYO NO HARU, "Picture Book of Spring Pines," 3 vols. in one, First Edition, Yedo, 1769, black and white; *signed* ISHIKAWA TOYONBBU—YEHON HANA NO MIDORI, "Picture book of Floral Greenery," *i.e.*, Illustrations of poems, 3 vols., Yedo, 1763, black and white; *signed* ISHIKAWA TOYONOBU (4) 4
- Johy 249 **Unknown**: THE YEZŌSHI. An account of Yezō and the Ainos, a copy from the original MS. written by Tateno Zuigen. illustrated by drawings in colours, dated 1720, 2 vols. (2) 7
- Prokiering 250 **Kōkan**: JIMBUTSU SŌGWA, "Drawings of the Human Figure," 3 vols., Ōsaka, 1724, black and white; in case (4) 10
- Gregaskis 251 **Kiyomitsu**: YEHON NINTOKU TENNŌ, "Story of the Emperor Nintoku," a novelette in 2 vols., c. 1748, with translation—**Naofusa**: YEHON ISA-NA-GUSA, "Picture book of Heroes," vols. 2 and 3 of a set of three, Ōsaka, 1752, the pictures from a selection by TERA NAOFUSA; in case (5) 4

- 1 1 252 **Kiyomitsu**: JORURI NAGA-UTA for 1769, 1 vol. NAGA-UTA JORURI SHU for 1750, 1 vol. NAGA-UTA SHU for 1759 to 1762, 1 vol. JORURI-BON for 1756 to 1757, 1 vol. NAGA-UTA SHU for 1759—**Kiyotsune**: NAGA-UTA for 1767, 1 vol. A series of dramatic Song Books for lyrical plays produced at Ichimura-za, Yedo; in case (7) *Wood*
- 2 10 253 **Settei**: ONNA BUYŪ YOSOOI KURABE, "A Comparison of the Deeds of Brave Women," *i.e.*, Stories of Japanese Heroines, 3 vols., Yedo, 1757, black and white; signed ROJINSAI TSUKIOKA TANGE MASANOBU; with translation (6) *Tegashiro*
- 14 254 **Settei**: YEHON SHOREIKUN, "Picture-book of household Ceremonials," 3 vols., Ōsaka, 1758, black and white; signed TSUKIOKA TANGE; in case (4) *Gray*
- 2 255 **Sukeyo**: YEHON MIYO NO HARU, "Picture-book of the Spring of a Peaceful Reign." 2 vols., Kyōto, 1763, black and white; signed YŪKŌKEN SUKEYO; in case (3) *Tegashiro*
- \* \* Work by this pupil of Nishikawa Sukenobu is very rare.
- 2 2 256 **Harunobu**: YEHON HANA KATSURA, "Picture-book of flowering Vines," illustrations of ancient poems, 3 vols., Yedo, no date but published 1764, black and white; signed SUZUKI HARUNOBU, in case (4) *Gray*
- 6 257 **Morikuni**: YEHON SHAHO BUKURO, "An Encyclopædia of Chinese and Japanese Legends," 10 vols., Ōsaka, Third Edition, 1770, black and white; signed TACHIBANA UJI MORIKUNI—WAKAN GORUI YEHON KAGAMI, 1 vol., incomplete with figures of the Sennin; in case (12) *Wood*
- 3 258 **Shigemasa**: YEHON SAKAE GUSA, "Picture-book of the Prosperous ones," *i.e.*, Actors; vols. 1 and 3, without date but from internal evidence published late in 1771 or 1772, black and white, signed KITAO SHIGEMASA; with written list of actors, in case (4) *Kato*
- \* \* At the end is a list of 102 Actors with their Haimyō, addresses and MON, and others without MON.
- 12 259 **Shunshō**: NISHIKI HYAKUNIN ISSHU AZUMA ORI. "Brocades of the 100 Poets woven in Yedo style," 1 vol., Yedo, 1775, in colours, signed RIRIN KATSUKAWA YŪSUKU FUJI SHUNSHŌ (2) *Tegashiro*
- \* \* From the Hayashi Collection.
- 2 5 260 **Shunshō**: FŪRYŪ NISHIKIYE ISE MONOGATARI, "Tales of Ise," 1 vol., without date, in colours, the prints signed SHUNSHŌ or KATSUKAWA SHUNSHŌ; in case (2) *Murakami*
- 5 261 **Shumboku**: TOBA-YE AKUBI-DOME, "Comic Pictures to stop yawning," 2 vols. of the 1793 Edition and a complete set of 6 vols. of a reprint, black and white; in case (9) *Wood*

- Putiening* 262 **Sekiye**n HYAKKI YAGYŌ, "One Hundred Monsters of the Night," i.e., a Book of Goblins, 3 vols., third edition, Yedo, 1805, black and white, *signed*, 73 YEARS OLD TORIYAMA SEKIYEN TOYOFUSA, assisted by his pupils SHIKŌ, ENSHI AND SEKICHŌ; and one vol. of a second series; with translations; in case (8) 16
- Tregaskis* 263 **Utamaro**: YEHON YEDO SUZUME, "Picture-book of the Sparrows of Yedo," 3 vols. in one, Yedo, 1786, First Edition, black and white; *unsigned*. The writer of the preface Yadoya Meshmori gives the pseudonym of the newly found artist as TSUTA-YA KARAMARU, "Coiled round the Ivy house" 10  
 \*\*\* A good copy of a beautiful and very rare book.
- Kato* 264 **Utamaro**: YEHON SURUGA MAI, "The Dances of Suruga Picture-book," 3 vols. in 1, First Edition, Yedo, 1790, black and white; *signed* KITAGAWA UTAMARO—YEHON SHIKI NO HANA, "Picture-book of Flowers of the Four Seasons," 2 vols. in 1, First Edition, Yedo, 1801, in colours; *signed* KITAGAWA UTAMARO, with translation of preface and subjects (3) 7 15
- do.* 265 **Utamaro**: SEIRO YEHON NENJŪ GYŌJI, "Pictures of Brothels all the year round by the Umpire," 2 vols., First Edition, Yedo, 1804, in colours; *signed* KITAGAWA-SHA MURASAKI-YA UTAMARO PAINTER OF YEDO, with the assistance of his pupils KIKUMARO, HIDEMARO AND TAKEMARO; with translation—ANOTHER COPY, in black and white, bearing the same date 18
- do.* 266 **Kitao School**: SHICHI SEKI NO SETSU, "The Festival of the Seventh Night," the Tanabata Festival, 2 vols. in 1, 1790, without name; black and white—**Unknown**. An album with five illustrations in colours showing the cherry blossom resorts of Yedo, Asakusa, Sumidagawa, Uyeno, Asukayama and Gotenyama (2) 12
- Tregaskis* 267 **Kozan**: CHŪKO KATCHŪ SEISAKUBEN, "On the making of Armour in the Middle Ages," 3 vols., Yedo, 1799, black and white, by SAKAKIBARA KŌZAN, in case; with two bound volumes of translations (6) 10
- do.* 268 **Soken**: YAMATO JIMBUTSU GWAFU, "Drawings of Japanese Human Figures," 3 vols., Kyōto, 1799, black and white; *signed* YAMAGUCHI SOKEN of Heian (Kyōto); with translation; in case (5) 1 12
- Joly* 269 **Hishikawa School**: HEIKE MONOGATARI, "Stories of the Taira family," 12 vols., 1727, black and white; *unsigned* (12) 5
- Wood* 270 **Shunchōsai**: IZUMI MEISHO, "Celebrated Views of Izumi," 4 vols., First Edition, Ōsaka, 1796, black and white; *signed* SHUNCHŌSAI TAKEHARA NOBUSHIGE (4) 11



- 5 271 **Shunchōsai**: SETTSU MEISHO ZUE, "Celebrated Views of Settsu,"  
8 vols. (Vols. IV. and VI., each in two parts), First Edition, *Kato*  
Ōsaka, 1796-8, black and white; *signed* TAKEHARA SHUNCHŌSAI;  
and 4 vols., Supplementary Edition, 1798 (12)
- 5 272 **Original MS.**: YOSHO BENSHI, 2 vols. of Designs for Daimyō's *Wood*  
houses, with coloured drawings; no name or date (2)
- 2 273 **Korin**: KŌRIN HYAKU-ZU, "A Hundred Drawings by Kōrin," *Yegashiro*  
collected by the priest HŌRITSU, 4 vols., Yedo, 1826, black and  
white. KŌRIN GWAFU, copied by HŌCHŪ, 2 vols., in colours, and  
KŌRIN MANGWA, 1 vol., 1817, black and white; in case (8)
- 6 274 **Shunyei**: KWAIDAN HYAKKI ZUE, "Illustrations of a Hundred *do.*  
Ghost Stories," 3 vols., Yedo, no date, in colours; *signed*  
KATSUKAWA SHUNYEI assisted by KATSUKAWA SHUNSHŌ; with  
translation; in case (5)
- 11 275 **Nobushige**: GWASAN TSUNE-NO-YAMA, Poetical Praise of Pictures, *Wood*  
3 vols., no date, c. 1800, black and white; in case (4)
- 4 15 276 **Toyokuni**: HAIYU SANGAI KYŌ, "The interesting countenances  
of Actors on the Third Story," *i.e.*, in their dressing rooms, *Kato*  
2 vols., First Edition, Yedo, 1801, in colours; *signed* UTAGAWA  
ICHIYŌSAI TOYOKUNI; with translation; in case (5)  
\* \* \* A fine copy.
- 1 1 277 **Toyokuni**: KAERI-ZAKI HANAKAWA MONOGATARI, A Novel by *Pickering*  
Bakin, 4 vols., the preface dated 1816, black and white;  
*signed* UTAGAWA TOYOKUNI; with a bound vol. of translation (5)
- 1 16 278 **Toyohiro**: YEHON TŌTO JŪ-NI TSUKI, "Picture-book of the *Kato*  
twelve months in Yedo," 2 vols., First Edition. Yedo, 1804,  
in colours, *signed* UTAGAWA ICHIRYŪSAI TOYOHIRO; in case (3)
- 2 5 279 **Toyohiro**: MUSŌ-BYŌ-E KOCHŌ Monogatari, "The Butterfly *Pickering*  
(or Dream) Tales of Musōbyōe," a novel by Bakin, First  
Series, 5 vols., 1809, Second Series, 4 vols., 1810, black and  
white; *signed* ICHIRYŪSAI TOYOHIRO, with two bound vols. of  
translations, in two cases (13)
- 2 280 **Toyokuni**: YEHON YEDŌ NO MIZU, "The Water of Yedo Picture-  
book," *i.e.*, Views of Pleasure Resorts, 3 vols., dated Rabbit *Yegashiro*  
year, probably 1795, black and white, *unsigned*, but the  
preface gives the name TOYOKUNI; with translation; in case  
(5)
- 1 281 **Shunkyōsai**: MIYAKO FUZOKU KESHŌDEN, "The Toilets and *Pickering*  
Customs of Kyōto," 3 vols., First Edition, Kyoto, 1813, *signed*  
HAYAMI SHUNKYŌSAI, with a bound vol. of translations and a  
book of drawings, copies of Shunkyōsai's designs, alleged to  
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- 2 362 **Piggott**: THE MUSIC AND MUSICAL INSTRUMENTS OF JAPAN, 1 vol., 4to, London, 1893, with plates, publisher's binding *Clarke*
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- 8 363A **Tuer (A. W.)**: "THE BOOK OF DELIGHTFUL AND STRANGE DESIGNS," etc. On Stencil Plates, 1 vol., oblong, First edition without date; publisher's binding *Kato*
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- 1 366 **Orange**: A SMALL COLLECTION OF JAPANESE LACQUER, 1 vol., 8vo, Yokohama, 1910, printed for private circulation, lacquer and colotype plates; Jap. binding *Spink*
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- 1 10 367 **Cutter**: A GRAMMAR OF JAPANESE ORNAMENT, 1 vol., folio, London, 1880, plates—**Gowland**: JAPANESE METALLURGY, London, 1896, and THE ART OF WORKING METALS IN JAPAN, London, 1910—**Joly**: INTRODUCTION A L'ETUDE DES MONTURES DE SABRES JAPONAIS, Angers, 1909—**Audsley**: NOTES ON JAPANESE ART, privately printed, 1872 (5) *Burnell*
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## MAKIMONO AND KAKEMONO.

- ST 8- 381 **Tosa School**. AN ILLUSTRATION OF ANCIENT STORIES divided into sections by written text, in colours, and illumination by an artist of the early 18th century, in makimono form; with translation of the text, in box  
\*\*\* In good state. *Hutchinson*
- 3 10 384A **Kyu Yei**: Scenes from Chinese Court Life in the sixteenth century, a Makimono, in colours, on silk, signed KYU YEI JIPPŪ. Some of the scenes here represented form illustrations to "Annals and Memoirs of the Court of Pekin," by E. Backhouse and J. O. P. Bland *Sands*
- 22 384B **Sen Shunkiyo**: The procession of the Chinese Beauty Wang-Chao-Kun to the Court of the Emperor Yuan-Ti, a Makimono, in colours, on silk; signed SEN SHUNKIYO, c. 1310 *Nasham*
- 6 10 384c **Hokusai**: TOBA-YE SHUKAI, a makimono of Comic Drawings in Toba style, black and white; signed HOKUSAI, with a list of the subjects (2) *Robtson*
- 12 385 **Shijō School**. WHALE FISHING, a makimono in faint colours; unsigned *Baterson*
- 1 1 386 **Ku K'ai-Chih**: REPRODUCTION OF A MAKIMONO, by a fourth century artist, now in the British Museum, with a pamphlet "Admonitions of the Instructress in the Palace. A painting by Ku K'ai-Chih," by L. Binyon, issued by order of the Trustees of the B.M.; in box *Wood*
- 8 387 **Unknown**: A GROUP OF SNOWY HERONS, two wading and one flying above a waterfall; unsigned, but by an artist of the Sung dynasty, 960-1280; on silk; in box (2) *do.*
- 7 388 **Rikō**: A FALCON standing on a curved branch of a pine tree; attributed to RIKŌ, an artist of the early Ming dynasty; on silk; in box (2) *Gray*

- |            |     |  |      |
|------------|-----|--|------|
| Goodchild  | 389 | <b>Lyu Shao Nien</b> : A Chinese Lady with two girl attendants in a terrace garden, in colours, on silk, the signature cut off; c. 1385; in box (2)  | 7 5  |
| Smith H.   | 390 | <b>Tosa School</b> : THE NYO-I-RIN KWANNON, in colours and illuminated, on silk; <i>unsigned</i> ; 16th century; in box (2)  | 2 15 |
| Wood       | 391 | <b>Unknown</b> : Two CRANES, one flying down from the bough of a pine tree to another spreading its wings below by a flowering peony; in colours, on silk; <i>unsigned</i> ; Ming dynasty; in box (2)  | 7    |
| Edmunds    | 392 | <b>Shūbun</b> 休文 A CHINESE LANDSCAPE, with misty mountains in the distance: black and white, on paper: <i>sealed</i> SHŪBUN, with certificates, in a SHIMAGAKI wood box, in a black box: 15th century (4)  | 50   |
| Kato       | 393 | <b>Ryoki</b> : GOLDEN PHEASANT AND CAMELLIA under a willow tree and a small bird on a branch; in colours, on silk; <i>unsigned</i> ; in box. Late Ming dynasty   | 2 10 |
| Dickinson  | 394 | <b>Ryoki</b> : A GROUP OF QUAIL beside a rock, millet and a flowering plant; in colours, on silk; in box. Late Ming dynasty (2)  | 9 5  |
| Hutchinson | 395 | <b>Ujinobu (Kano)</b> : Kajiwaru Kagesuye stopping to tighten his horse's girth, and Sasaki Takatsuna crossing the river Uji ahead of him, an incident in the battle of Ujigawa; in colours, on silk; <i>signed</i> FUJIWARA NO UJINOBU; in box; c. 1674 (2) | 5 5  |
| Yamanaka   | 396 | <b>Kuranosuke (Oishi)</b> : A WOOD PIGEON on a stump, black and white, in a circle, on paper, <i>sealed</i> KASHO and OISHI UJI (family name), who is said to have been the leader of the Forty-Seven Ronin of early 18th cent. fame; in box (2)             | 6 15 |
| Kato       | 397 | <b>Mitsunari (Tosa)</b> : A GROUP OF THREE QUAIL, millet and mountainous scenery, in colours, on silk; <i>signed</i> TOSA SAKON-SHOGEN MITSUNARI, c. 1680  | 2 5  |
| Clarke     | 398 | <b>Baidōjin</b> : AN AUTUMNAL LANDSCAPE, in black and white, on silk, <i>signed</i> BAIDŌJIN GOCHIN, and dated 1355  | 4    |
| Mitchison  | 399 | <b>Shūkō</b> : A BOY ON A COW under a willow, reclining on its back, his head towards its tail, looking at a calf behind; in colours, on silk; <i>unsigned</i> ; c. 1460   | 2 15 |
| Edmunds    | 400 | <b>Sesson</b> : A LANDSCAPE with a temple in the clouds, black and white, on paper; <i>unsigned</i> , but with a poem by Baison, a contemporary; c. 1610   | 40   |
| Kato       | 401 | <b>Kano School</b> : A LARGE CARP in water, black and white, on paper; <i>unsigned</i> ; c. 1520; in box (2)   | 7    |
| Edmunds    | 402 | <b>Itchō</b> : A MISTY LANDSCAPE, black and white, on paper: <i>signed</i> HOKO-SŌ Ō ITCHŌ and <i>sealed</i> ; c. 1698   | 5    |

- 23 403 **Kwaigetsudō**: A COURTEZAN OF THE GENROKU PERIOD in ceremonial attire, standing, full length, in colours, on paper; *signed* NIPPON KIGWA KWAIGETSU MATSUYŌ NORITOKI, *sealed* ANKEI; in box; c. 1700 *Hutchinson* (2)  
*See Illustration. Plate VIII.*
- 2 15 404 **Kōrin**: IRIS AND WATER-LILIES, in colours, on paper; *unsigned*; *Smith H.* c. 1690
- 3 405 **Mitsusuke (Tosa)**: QUAIL AND CHRYSANTHEMUMS, in colours, on silk; *signed* TOSA MITSUSUKE, c. 1760 *Dickinson*
- 1 3 406 **Chin Nanpin**: A SMALL BIRD ON A PLUM TREE in flower, beside other plants, tinted, on silk; *signed* NANPIN *Edmunds*
- 7 407 **Tansaku**: FUJI-YAMA viewed from the grove of a temple with lake scenery, tinted, on silk; *signed* HŌGEN TANSAKU; c. 1700 *do*
- 3 5 408 **Unknown**: HEAVENLY VISITANTS. A Chinese Emperor standing on the balcony of his palace watching the procession of a celestial lady with attendants and musicians descending on clouds; in colours, on silk; *unsigned* *Dickinson*
- 1 5 409 **Yōwa (Kano)**: AN AUDIENCE. A Chinese noble seated in a house and a suppliant at the foot of the steps; in colours, on silk; *signed* YŌWA; early 19th cent. *Stark*
- 2 2 410 **Jutei**: SNIPE, IRIS AND AZALEAS, in colours, on silk; *signed* JUTEI; early 19th cent. *do*
- 2 8 411 **Torin III. (Tsutsumi)**: PEACOCKS, two, on a rock under a pine tree by a waterfall, in colours, on paper, *stamped* TORIN FUNPON, a copy of a drawing by an artist of the Ganku School; c. 1800; in box *Clarke* (2)
- 14 10 412 **Bunchō (Tani)**: FUJI at early morning, black and white, on silk; *signed* BUNCHŌ, with an appreciation of the picture by a writer of the period, Shoku Sanjin; c. 1810 *Hutchinson*
- 1 1 413 **Sosen**: A BABOON beside a rose bush, in colours, on paper; *signed* SOSEN; with expert opinions on the back; c. 1800 *Stark*
- 1 414 **Takuma School**: MARISHI-TEN, the God of War, on a charging boar; in colours, on silk; *unsigned*; c. 1800 *Hagginthorn*
- 8 415 **Toyohiro**: A WOMAN WITH A SAMISEN, seated in front of a screen with a plectrum in her right hand under her chin, in colours, on silk; *signed* UTAGAWA TOYOHIRO, with certificates; in box; early 19th cent. *Kemp* (3)

*See Illustration. Plate VIII.*



- Jamaica* 416 **Yōsenin (Kano)** : A SET OF THREE LANDSCAPES, showing the four Seasons, in colours, on silk; *signed* YŌSENIN KŌRINOBU; in box; c. 1810 (4) 16
- Hutchinson* 417 **Toyokuni** : A TAYŪ ON PARADE accompanied by her two KAMURO, in colours, on silk; *signed* UTAGAWA TOYOKUNI; with a poem *signed* SANTO KYŌDEN, the pen name of Kitao Masanobu; with certificates; in box; c. 1800 14
- See Illustration. Plate VIII.*
- Blake* 419 **Shōdo** : A LANDSCAPE in Chinese style, in colours, on silk; *sealed* SHŌDO; early 19th cent. 10
- Hutchinson* 420 **Hōyen** : SPARROWS AND BAMBOO, black and white, on silk; *unsigned*; early 19th cent. 15
- Edmonds* 421 **Shūzan** : A CARP AND WATER-WEEDS, in colours, on silk; *signed* SHŪZAN; early 19th cent. 14
- do* 422 **Naonobu (Kano)** : A SET OF THREE LANDSCAPES, in Chinese style, black and white, on paper, *unsigned*; in box; see statement inside; c. 1580 (4) 33
- Kemp* 423 **Hiroshige** : FUJI FROM TAGO NO URA in the early morning, in colours, on silk; *signed* ICHIRYŪSAI, *sealed* HIROSHIGE; with certificates, in box (3) 5
- Goodrich* 424 **Hiroshige** : FUJI FROM LAKE HAKONE, black and white, on silk; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI 3 5
- Edmonds* 425 **Zeshin** : THE HEAD AND SHOULDERS OF A CARP swimming to the right above water-weeds, a lacquer painting on paper; *signed* ZESHIN, *sealed* SHIN; with certificate, in box; late 19th cent. (3) 2 18
- do* 426 **Kyōsai** : A CROW ON A TREE STUMP, black and white, on paper; *signed* SHŌJŌ KYŌSAI, *sealed* ICHIJI TAIBUTSU; late 19th cent. 3 10
- Higginbotham* 427 **Kiyochika** : WINTER SCENE, YEDO. A woman in a boat being poled up a canal, looking out of the window on the snow scene around her; in colours, on silk; *signed* KIYŌCHIKA; late 19th cent. 1 2
- Laurence Dr* 428 **Kyōto School** : KIYOMIZU TEMPLE in snow, black and white, on silk; *unsigned*; late 19th cent. 1
- Edmunds* 429 **Tansetsu (Kano)** : HACHIMAN TARO at Koromogawa, on horseback under a pine tree beside the river; in colours, on paper; *signed* TANSETSU, *sealed* TANSETSU, c. 1700 3
- Goodrich* 430 **After Ryūrikyo** : POPPIES AND INSECTS, in colours, on silk; late 19th cent. 1 4

- 16 431 **An Embroidered Kakemono**: MARMOSETS AND VINES; and another, painted and embroidered with a procession of insects, in the style of Hōyēn; *signed* NAKAYAMA GUNICHI (2) *Letting*
- 2 12 432 **Ikkei**: PEACH BLOSSOM AND WISTARIA, in colours, on silk; *signed* KAIGYOKU SHŌDŌ IKKEI DŌJIN—**Mitsuuki (Tosa)**: A MOON IN CLOUDS, on silk; *signed* TOSA FUJIWARA MITSUUKI (2) *Edmunds*
- 12 433 **Kōgyoku**: THE HAPPY LIFE. A man seated smoking, his wife beside him and a babe on the ground looking at a fire in a bowl, all under a gourd vine, in colours, on silk; *signed* KŌGYOKU; good work by a pupil of GEKKO, but unmounted; and another, on paper, unmounted (2) *Hutchinson*
- 16 { 434 **A Theatre Kamban** or large poster for the Drama SAN-MON GOSAN NO KIRI, dealing with the life of Ichikawa Goyemon the famous robber, painted by SADANOBU; c. 1840, mounted on canvas and roller *Maguire*
- 435 **A Theatre Kamban** for the play TAKEDA KATSUYORI, painted by an unknown artist; mounted on canvas and roller
- 436 **A Theatre Kamban** for the play SEKINOTO with a poem by Ono no Komachi at the side, painted by an unknown artist; on canvas and roller
- 10 437 **A Theatre Kamban** for the play TAIKŌ-KI dealing with the life of Toyotomi Hideyoshi, painted in colours by SADANOBU; on canvas and roller *Letting*

## PRINTS MOUNTED AS KAKEMONO.

- 8 438 **A Chinese Print**: THE MANNEN BRIDGE in the town of Koso, constructed in the Sung dynasty; coloured by hand *Bateman*
- 5 439 **A Chinese Print**: TWO GROUPS OF IMPERIAL CONCUBINES in their respective pavilions watching groups of children at play: in black and white; *signed* TŌ-U *do*
- 5 440 **A Chinese Ishizuri**: A BLOSSOMING PLUM TREE, with poems, black and white; *signed* ENGRAVED BY KINSHO SEN-HO *Clarke*
- 2 441 **Shunshō**: A PORTRAIT OF ICHIEAWA DANJŪRŌ V AS SHIBARAKU; *signed* KATSUKAWA SHUNSHŌ *Murakami*
- Written on the back are some quite untrustworthy accounts of Danjūrō IV. and Danjūrō V. and a short notice of SHUNSHŌ.
- 1 12 442 **Koryūsai**: SHŌKI with hands resting on a sword by his side, black and white; *signed* KORYŪSAI—**Shunchō** An Oiran standing before a barred window looking out on to the Sumida river; *signed* SHUNCHŌ (2) *Clarke*

Clarke	434	<b>Masayoshi</b> : YEDO KUWAGATA, "A Plan of Yedo," in colours; signed SHŌSHIN, sealed SHŌSHIN, with a transcription of the names of the principal places, mounted on canvas and roller (2)	1 18
d	444	<b>Toyohiro</b> : FUTAMI GA URA, in colours; signed— <b>Koryūsai</b> : A TIGER AND BAMBOO; unsigned— <b>Kunisada</b> : A PORTRAIT OF OBOSHI YURANOSUKE with biographical details translated; signed KŌCHŌRŌ TOYOKUNI (4)	14
Welby	445	<b>Hiroshige</b> : THE SNOW GORGE on the Kiso River; signed HIROSHIGE	10-10
Kat.	446	<b>Yeisen</b> : An OIRAN on parade, a blue print; signed KEISAI YEISEN— <b>Shunsen</b> : A Geisha, full length; signed KATSUKAWA SHUNSEN (2)	14

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ab	452	Ten Ornamental Designs (10)	1
ab	453	Fourteen various, smaller size, mounted two on a board (7)	2 12

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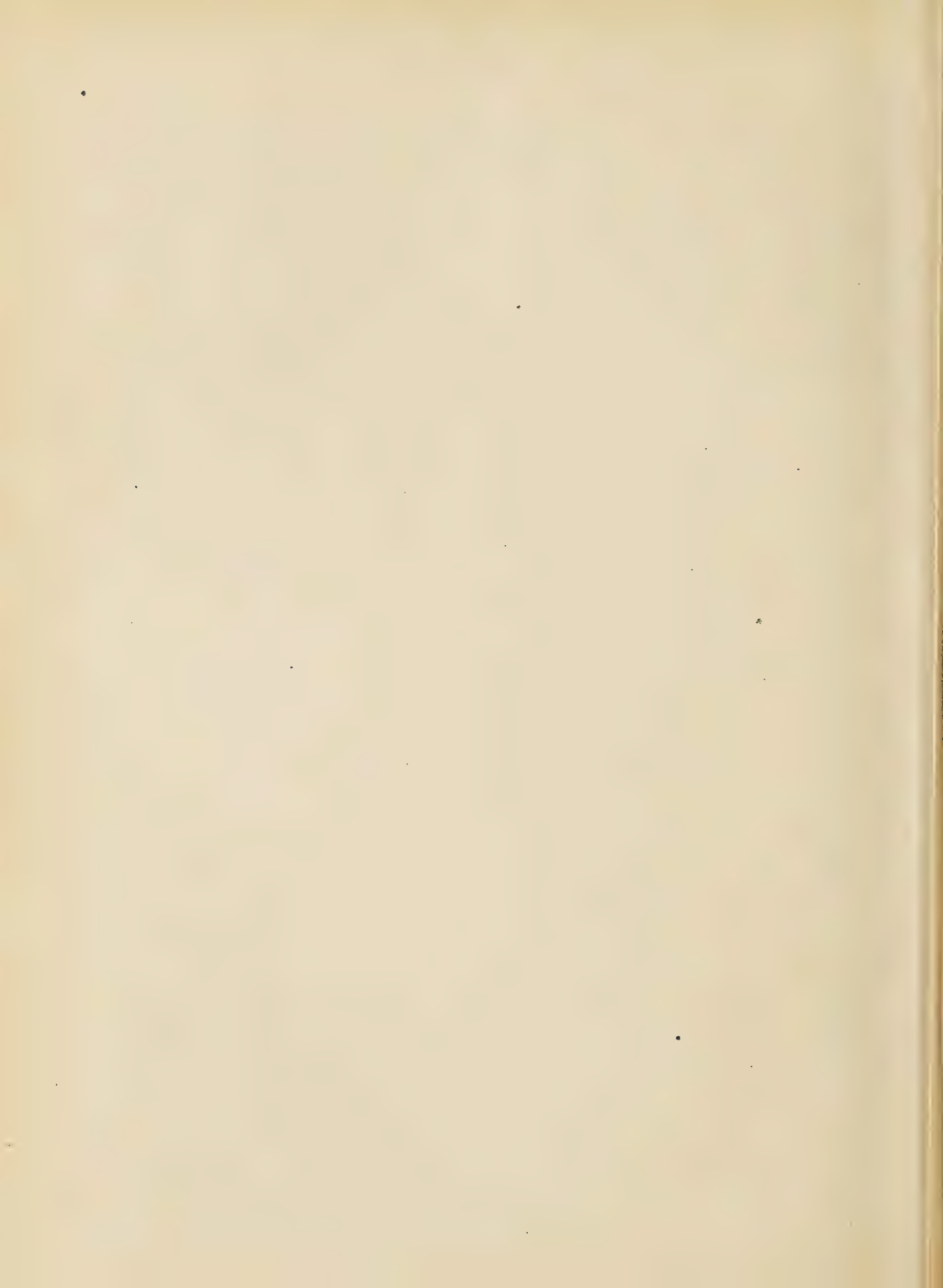
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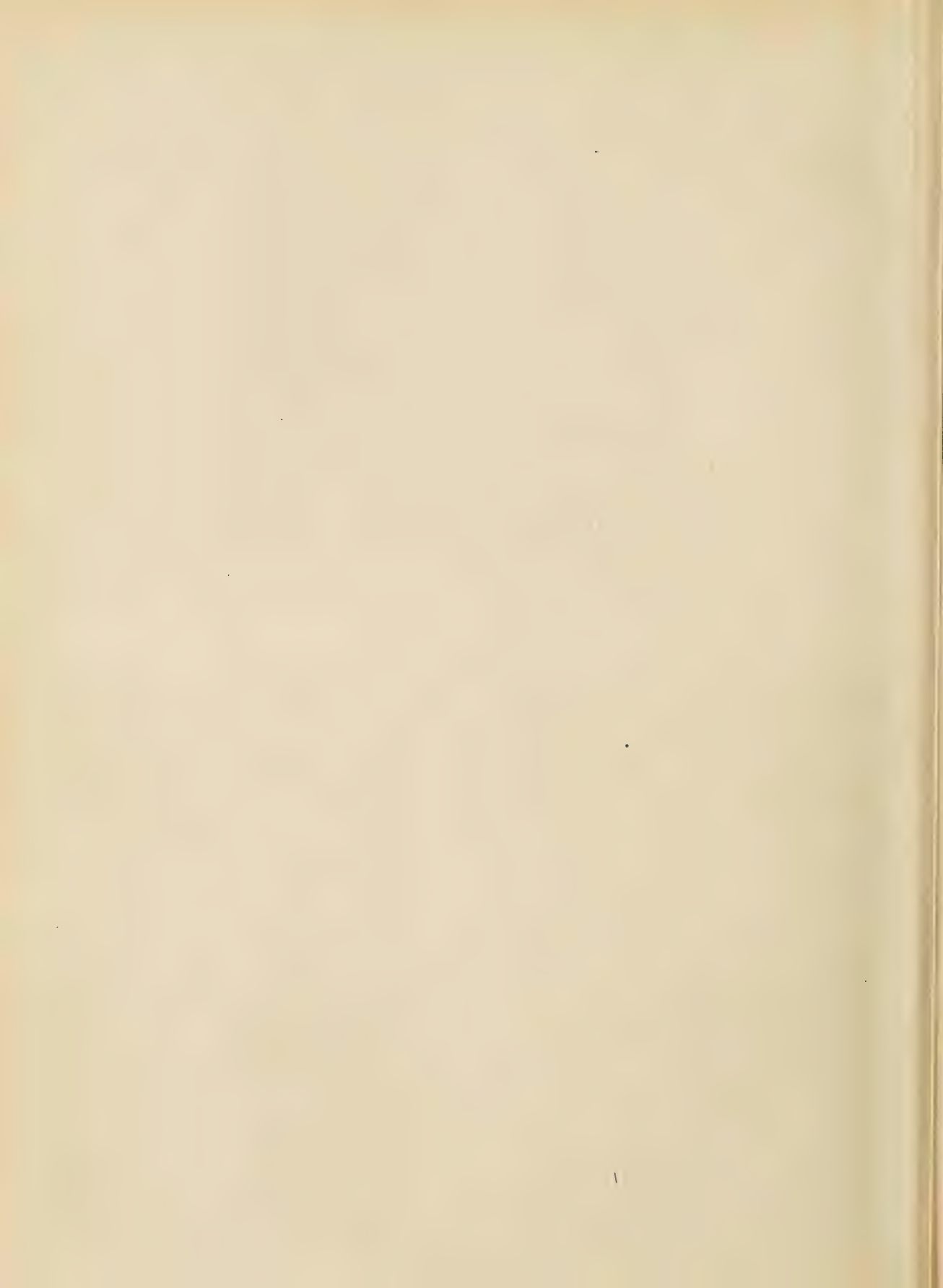
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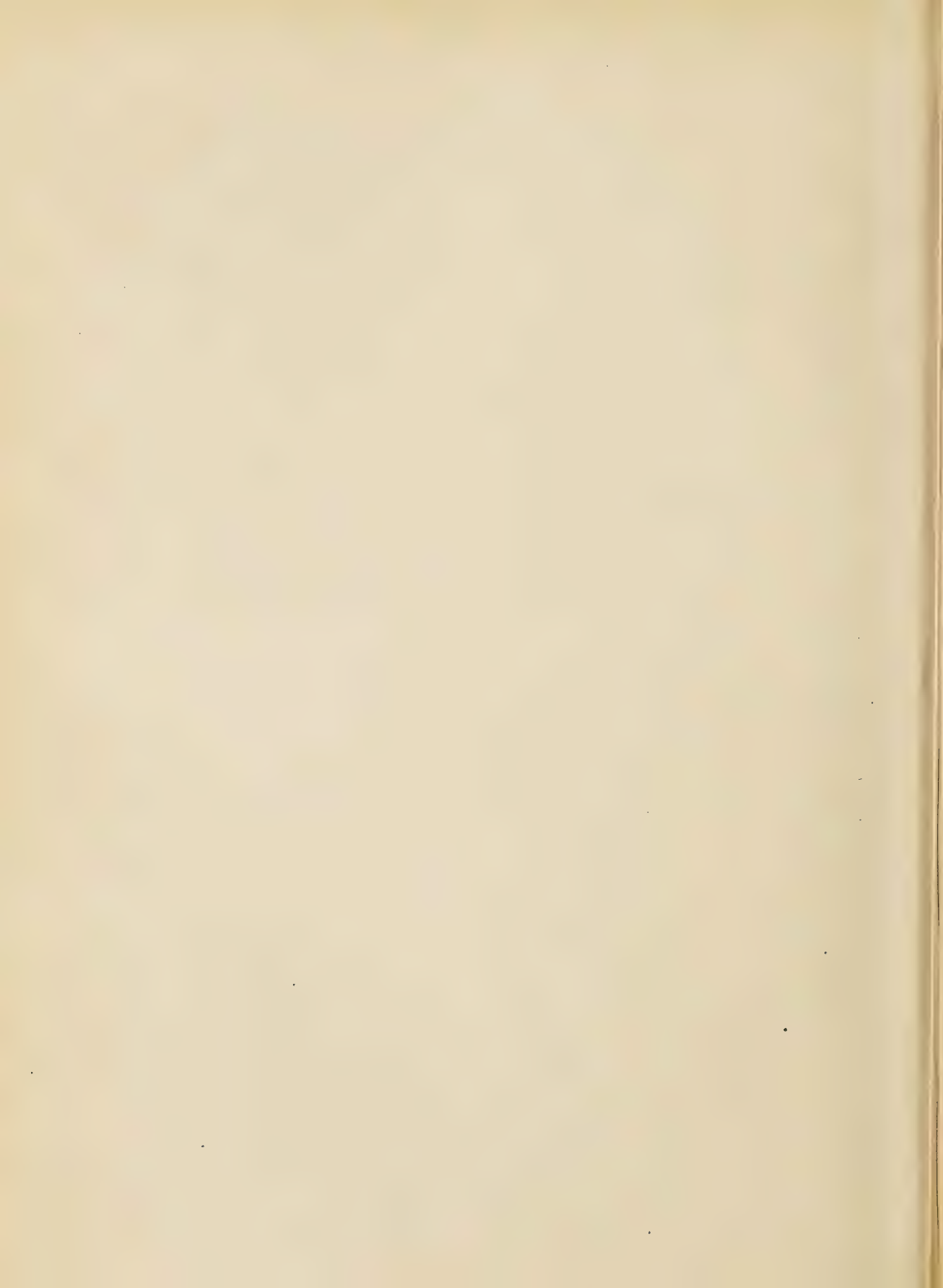
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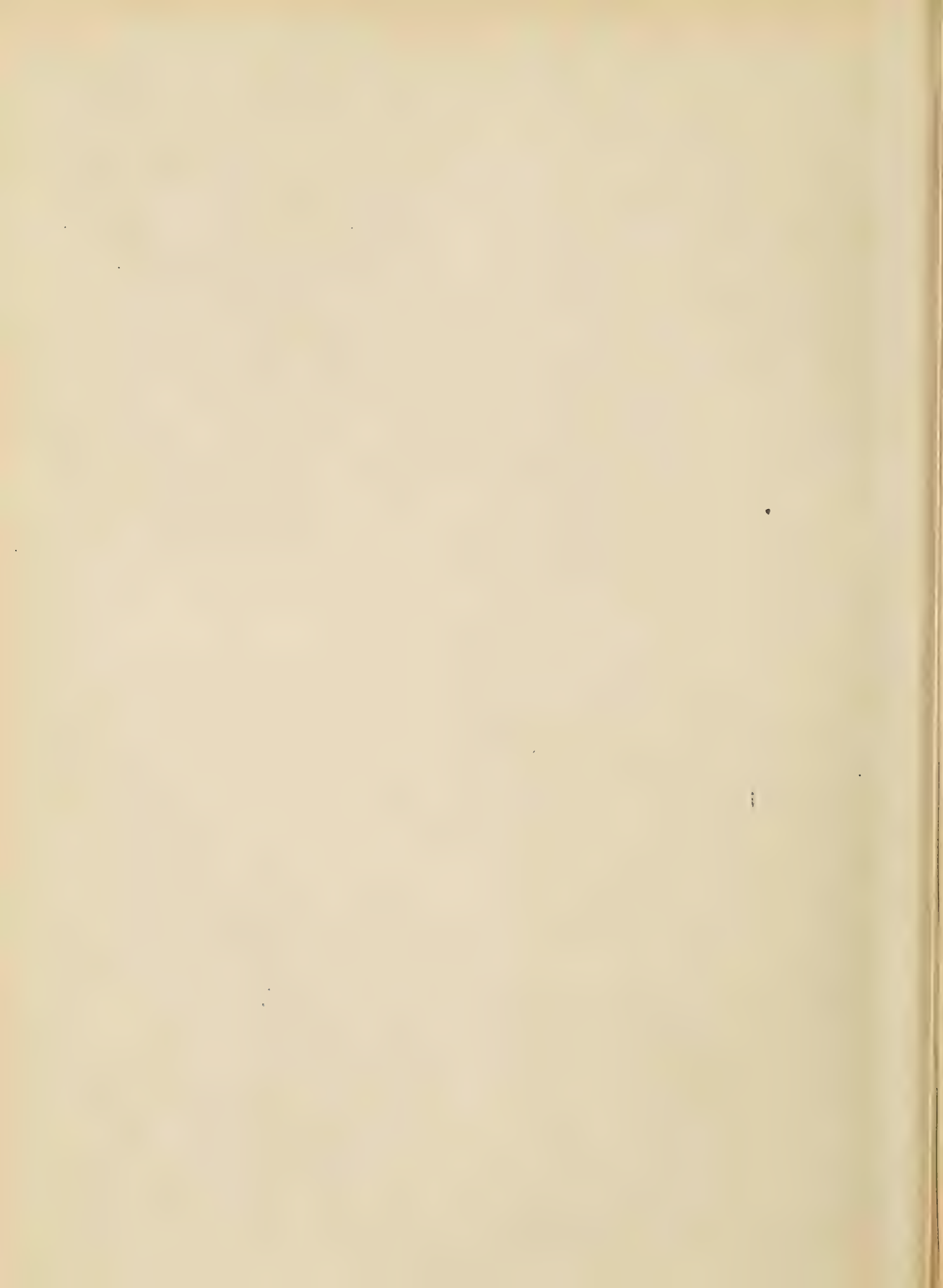
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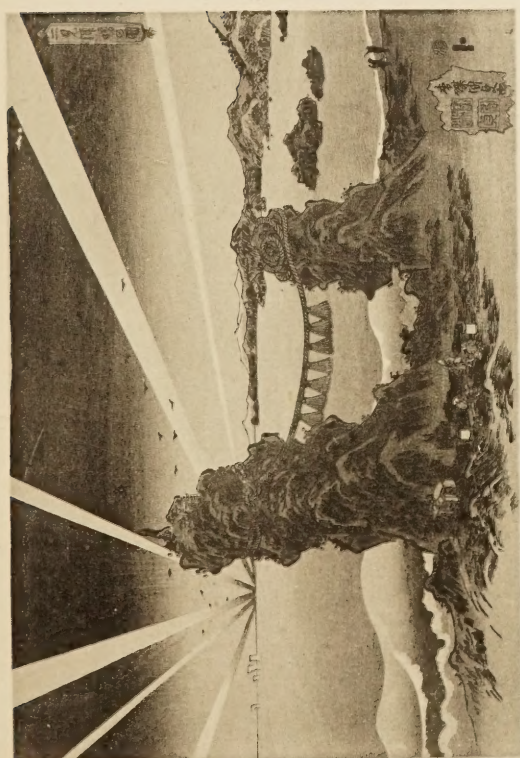




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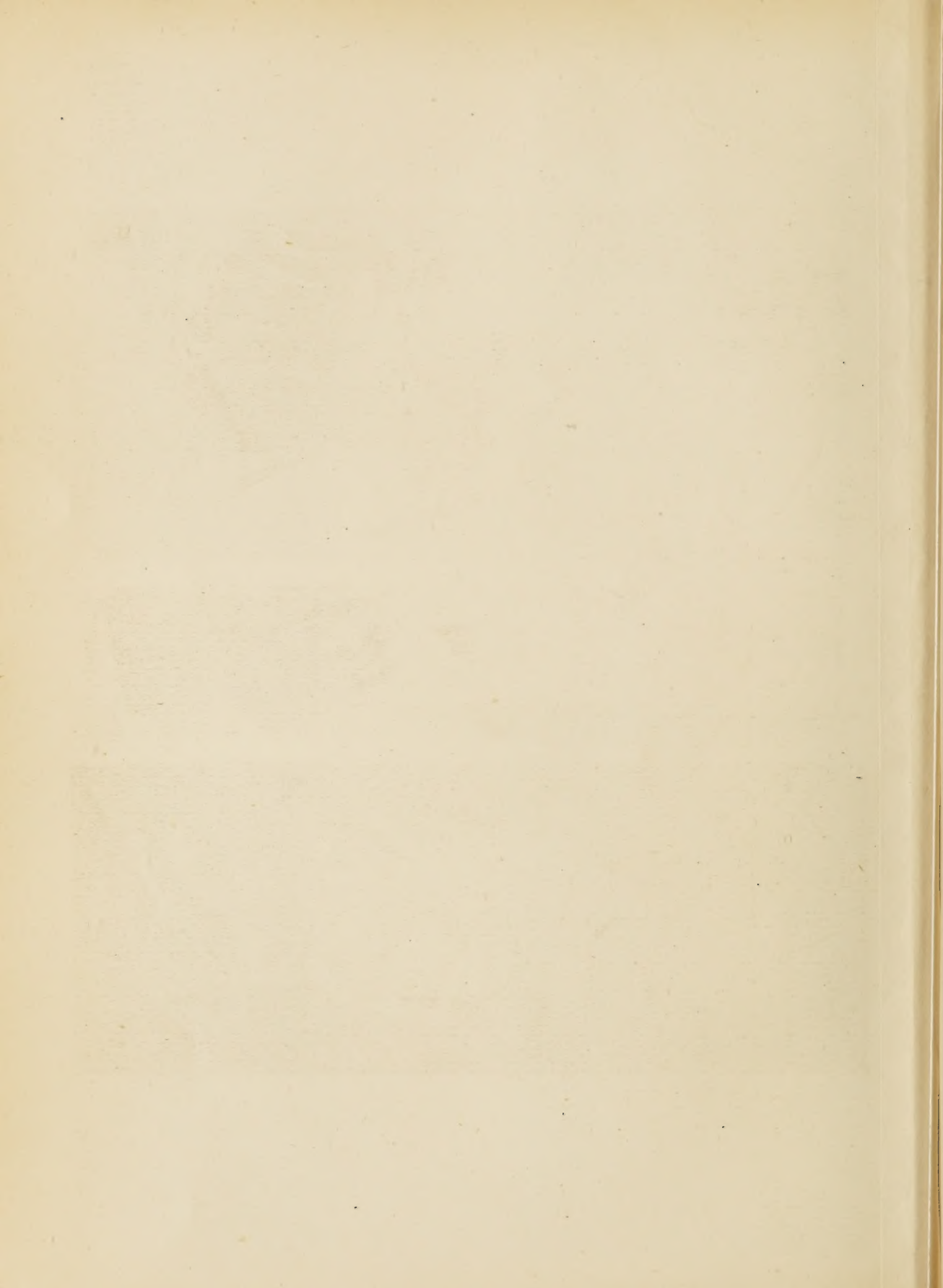


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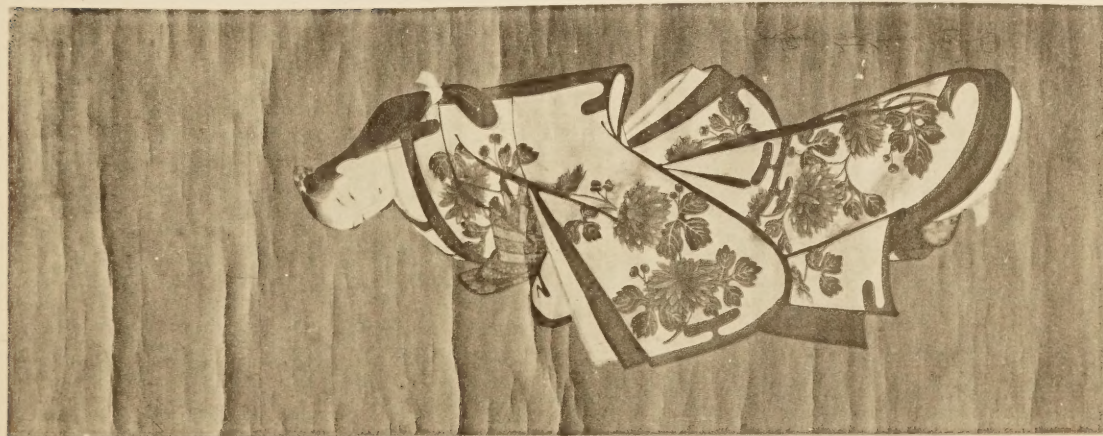




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